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SEPTEMBER 1952

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A 17950

(Story on Page 20)



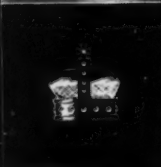
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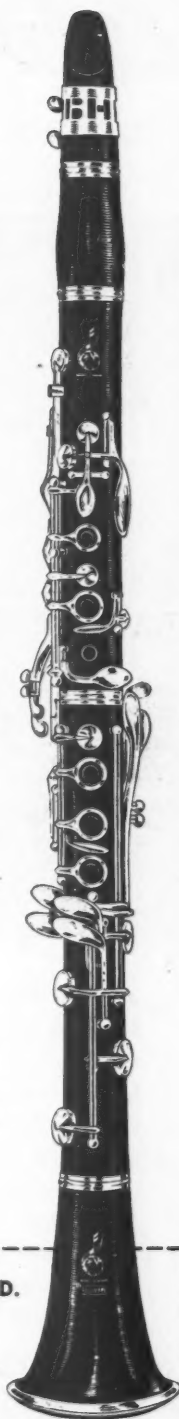
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The School Musician

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Founded in 1929

A magazine dedicated to the advancement of school music—
edited for music directors, teachers, students, and parents.
Used as a teaching aid and music motivator in schools and
colleges throughout America and many foreign countries.

Volume 24, No. 1 September 1952

Advisory Editors



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C O N T E N T S

They Are Making America Musical	6
<i>Emerson Van Cleave, Mississippi State Supervisor of Music, State Department of Education, Montgomery, Alabama</i>	
School Music Is Helping to Rebuild Korea	12
<i>By Major Charles E. Gilbert, Executive Officer UN Civil Asst., Command Field Team in Korea</i>	
A Letter to the Elementary Classroom Teacher	14
<i>By Henry B. Nelson, Supervisor of Music, State MENC Piano Chairman, Superior, Wis.</i>	
Now Our Adults Have Their Own School Band	16
<i>By David Hughes, Conductor of Adult Education Band, Indianapolis, Indiana</i>	
The Band Stand	18
<i>By Arthur L. Williams, A.B.A., for the CBDNA, Oberlin College, Oberlin, Ohio</i>	
Girls—Girls—Girls—(Choral Feature)	19
<i>By Walter A. Rodby, Choral Music Director Joliet Township High School, Joliet, Illinois</i>	
Choral Section	19, 20, 21
Teen-Agers Section	22, 23, 24
<i>By Judy Lee</i>	
The School Music News	25, 26, 27, 28, 29
Baton Twirling Section	31, 32, 33
Classified	70

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Clinicals

The Choral Folio: by Walter A. Rodby	21
Your Flute Questions: by Rex Elton Fair	34
The School String Clearing House: by Angelo La Mariana	37
The Clarinet Corner: by David Kaplan	40
Band Forum: by Daniel L. Martino	48
Audio-Visual Aids to Teaching Music: by Robert F. Freeland	52
Percussion: by John Paul Jones	56
Double Reed Classroom: by Bob Organ	58
The Solo Brass: by B. H. Walker	63
Progressive Parents Program: by Al Wright	67

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*"They Are Making
America Musical"*



Emerson Van Cleave—Mississippi State Supervisor of Music

"I am a music educator because I believe that in the total education of boys and girls music provides one source of happy experience. I am happiest myself when I feel that I have some small part in helping students and teachers discover the joy that comes from self expression, and working together, in music," says Emerson S. Van Cleave, State Supervisor of Music Education, State Department of Education, Montgomery, Alabama.

This aggressive young man of 45 years received his educational training in three out-standing schools. He received his B.M. at De Pauw University, his M.S. in Education at the Indiana State Teachers College, graduate study at Peabody College for Teachers.

His professional experience has made him one of the best qualified state music super-visors in the country. He was Instrumental Music Supervisor, Springfield Township, Mahon-ing County, Ohio. Next came six years as a member of the music faculty, Southern Illi-nois University, also fellowship teaching at Peabody College. For four years he was head of the Music Department, Livingston State Teachers College in Alabama. He has held his present position for three years.

Though he is one of the busiest persons in Alabama, which includes a weekly radio broadcast, "The Human Side of Music," he loves to relax with his family trio as they sing and play folk songs together. His lovely wife sings, his daughter, Frances, plays flute, and he plays the violin.

The School Musician is proud to present Emerson S. Van Cleave, who is contributing so very much to the wonderful work of helping to make America more musical.

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News From The Industry



Wm. F. Ludwig Releases Outstanding Drum Record

William F. Ludwig of the WFL Drum Company, 1728 North Damen Avenue, Chicago, Illinois, has announced the release of his new drum recording featuring the 13 Essential Drum Rudiments and 9 Contest Drum Solos.

The playing of the thirteen essential drum rudiments is done by William F. Ludwig, Jr., and is contained on one side of the recording. The

(Turn to Page 62)



William Lewis & Son Offer High Grade Violin To Meet School Budgets

A violin especially made for William Lewis and Son, Chicago, by an artist violin maker of the famous center of the craftsmen in Mittenwald, Germany, is now available at \$57.50. This violin is made to William Lewis and Son specifications as to model, graduations, and finish. With a good grade Pernambuco wood bow and hard shell case, the complete outfit costs \$90.50. For further information on this new and practical violin outfit, write direct to William Lewis and Son, 30 East Adams Street, Chicago 3, Illinois.

Artley Has V.A. on Breakdown of Flute

D. and J. Artley, Inc., have an excellent small folder which can be used by teachers and music directors as a visual aid on the care, maintenance, and structure of a flute.

The drawings in this folder show the flute completely disassembled and then reassembled. Flute teachers, band, and orchestra directors may secure copies for their flute players by writing directly to D. and J. Artley, Inc., Elkhart, Indiana. It would be nice to mention The SCHOOL MUSICIAN when requesting the material.



Kay Introduces New Electronic Bass Viol

The Kay Musical Instrument Company has introduced a new and equally progressive idea in bass viols. It looks like a guitar but sounds and is fingered exactly like a plucked bass viol.

Completely electronic, the volume may be controlled as the performer desires. One great improvement is the plucking down of the thumb rather than the pulling of the string as on the regular bass viols. Speed of technique may be realized.

Many students and professionals have praised the revolutionary bass viol idea for its practicability for use in swing bands, small combos, and large ensembles.

Priced at \$150.00, production now makes two-week delivery possible. For further information write direct to Kay at 1640 Walnut Street, Chicago 12, Illinois.



Slingerland Announces New Drum Head Package

School band and orchestra directors across the nation will certainly be interested in the new head package that is now available through the Slingerland Drum Company. This compact and time-saving package includes a special container that is moisture resistant, keeps heads clean, and makes for easy storing.

The heads are prepared so that directors or students may replace broken heads quickly and efficiently. Each head is marked and graded for

(Turn to Page 69)

Music Week Contest Winners Announced



Targ and Dinner, Inc., prominent musical merchandise wholesaler, has announced the winners of their 5th annual Music Week Promotion Contest. These contests, designed to stimulate public interest in National Music Week, have been recognized by leaders of the music industry as an outstanding contribution of the firm of Targ and Dinner.

First place winners this year are these: App's Music House, Burlington, Iowa, Division I (less than 50,000 population); Forbes-Meagher Music Company, Madison, Wisconsin, Division II (50,000 to 200,000 population); and Heaton's Music Store, Columbus, Ohio, Division III (more than 200,000 population). All received beautiful trophies.

The judges outlined the contest entry blanks months ago in order that every music dealer, no matter

(Turn to Page 43)

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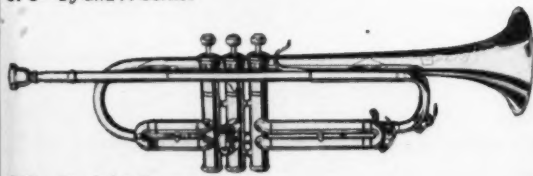
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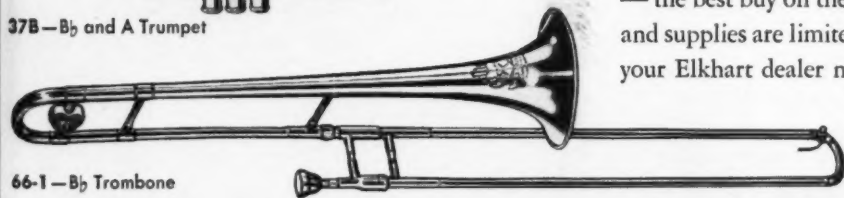
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57C—B \flat and A Cornet



37B—B \flat and A Trumpet

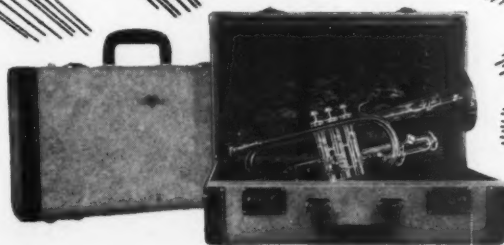


66-1—B \flat Trombone

It's almost amazing! . . . the way an Elkhart makes so much more of talent and training. The full rich tone, the flexibility and response, the precise intonation from the highest to the lowest notes within the instrument's range, the unusually easy playing qualities . . . these Elkhart features bring the extra confidence and feeling of skill that really speed progress. Elkhart brasses are only \$122.50 each, including case — the best buy on the market. Demand is heavy and supplies are limited, so place your order with your Elkhart dealer now.



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The Editor >>>



"The Big Brass Band"

It all seems like a wonderful dream about to come true. Diogenes said centuries ago, "The foundation of every state is the education of its youth." There are literally thousands of men and women in the United States who believe that Music will develop greater youth for its state, if youth is given the chance to participate in school music. This great army of unselfish, never-tiring, youth leaders are our nation's Music Educators. It has been their dream for many decades that our nation, and the world as a whole, might know what school music has and will continue to do for our youth. It is about to happen.

Jesse L. Lasky, one of the world's greatest motion picture producers, is building his greatest epic, "The Big Brass Band." It is to be the story of school music, from kindergarten to college, from bands to choruses, from despondency to exaltation, as only the famed producer can portray. What is "The Big Brass Band?" It is the more than 10,000,000 million boys and girls in America who each morning pick up their cornets or accordion cases, carefully pack clarinet reeds or violin bows, gently but reverently pick up their choral and piano music, and happily wend their ways to their band, orchestra, or choral rehearsals or lessons. Yes . . . "The Big Brass Band" is every school boy and girl who takes part in music, whether he plays in the kindergarten rhythm band, sings in the third grade class, plays in the Junior band, or is concert master in the symphony orchestra or accordion band.

Why did Mr. Lasky decide to film this great human American story? Because he is a man of vision, who recognized that "here is a story to be told." He was a boy cornetist who later earned his way as a professional in dance and pit orchestra to become king of entertainment and monarch of the movies. He knows, as 100,000 music teachers know, that 80,000,000 people in America will go—see—thrill to—and remember "The Big Brass Band."

The story will be simple, as are all great, successful stories. A hero and a heroine will be born and rise to fame, just as thousands of boys and girls are doing every day in every town, nook, and village in America. As youngsters, they take school music, as adults they teach school music, as lovers they are like our mothers and dads.

The picture will be filmed in technicolor, which will enhance its beauty and message. To be filmed with the best that Hollywood has to offer, it will be authentic to the nth degree. Why? Because Mr. Lasky has secured the services of one of the greatest motion picture story research writers in the world to see that it is correct. The great producer and his writer studied every possible area of school music in dozens of schools in as many states. They attended the MENC Convention at Philadelphia, the ABA Convention at Columbus, and the NAMM Convention at New York. All have indorsed "The Big Brass Band" and have pledged 100 percent cooperation.

Space does not permit relating all of the wonderful features to be shown in this highly American, entertaining, yet educational film. One great feature will be the formation of the First All-American High School Band (story in the School News Section) which will be made up of 110 of America's finest high school bandmen.

The SCHOOL MUSICIAN believes that the film, "The Big Brass Band," is the greatest public relations tool for Music Education since the National School Band Association launched its National Contests in the middle 20's.

The SCHOOL MUSICIAN will work directly with Mr. Lasky in keeping the teachers and children of America informed of the progress of "The Big Brass Band" by running pictures and news releases each month until it receives its world premiere in 1953.

Music Teachers—Students—Parents . . . Are you behind Mr. Lasky? WE ARE.

Frank L McAllister

To Make Good Music —

YOU NEED A GOOD INSTRUMENT

You wouldn't expect a carpenter to do a professional job with toy hammers and dull saws, would you? He'd get the job done eventually, but would require many more hammer strokes and saw push-pulls for a job that may barely pass inspection.

It doesn't make any more sense for you to expect good musical results from an inferior instrument. If you try it, you are only thwarting your own talent. It's no fun to "fight" an instrument, and then come up for air with a performance that sounds like hard work and little pleasure.

How To Find A Good Instrument

There's only one way to satisfy yourself on the quality of the instrument you should have, and that is to try them out. Compare one against the other for all the features you're going to require.

When you get to Holton Collegiate instruments, you'll find them easy to blow, accurately tuned, quick to respond to your command. Holton Collegiates have a "feel"

of dependable quality construction and they're beautiful to look at. As for price, you can buy many instruments for less, and you can buy a few that are better (such as a Holton Revelation). But nowhere will you find a greater value for your money.

Standard Model Collegiates

Cornets and trumpets have simple trouble-free bottom-action valves with hard nickel pistons. Trombones have slide and bell locks, chrome plated nickel silver slides and other professional features. Priced from \$114.50. Metal clarinets are crack-free, durable, dependable and in superlative tune. Priced at \$104.50.

Deluxe Collegiates

If you prefer top-action valves for quiet, light action, you'll find a new high level of performance in Holton Deluxe Collegiate cornets and trumpets. Along with their companion trombone, they are trimmed in gleaming chrome plate, and are an out-

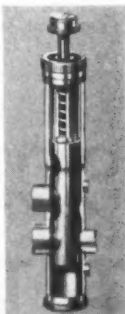
standing value. Priced at \$131.00 in shaped case, \$139.50 in Gladstone Case.

Collegiate Ebonite Clarinet

Here is a "black" clarinet that won't crack. Its key action is fast and dependable, and it's in exceptionally good tune. One piece body eliminates breaking of bridge keys. Proper placement of C# — G# tone hole assures better intonation and response. Priced at \$127.00.

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QUALITY BAND INSTRUMENTS FOR OVER HALF A CENTURY



Pictured here is real proof that school music is helping to rebuild Korea. With instruments held in perfect playing position, this excellent Marching Band from the Orphans Home of Korea typifies the renewed faith in democracy, as one sees the genuine look of determination to live again. The smile on Major Gilbert's (conducting) face shows the happiness that he is receiving for doing his part.

SCHOOL MUSIC Is Helping to REBUILD KOREA

VOICES FROM THE ORIENT are being raised in song by thousands of Korean school children as they take their places in operation "Back to School." Thousands of classrooms throughout Korea have been destroyed by the ravages of war. Many have been repaired and rebuilt through the assistance of the United Nations Civil Assistance Command and United Nations Korea Reconstruction Agency, however, thousands of youngsters are again meeting their classes in tents. Such is the plight of the refugee middle and high school on the island of Cheju. Here some six hundred and thirty boys and girls weather the winds and storms in their thirst for knowledge. Music plays a great part in this tent city of refugee children. We find here one of the finest choirs one could hear anywhere, under the direction of Mr. Lee Yung Keun and accompanied by Mr. Kim Sung Chil refugees from Seoul. When a new building of the O Hyun high school was dedicated this choir gave a superb performance of Mozart's "Gloria." The same high school, better known as the "School of the Five Scholars," in that it was founded by five wise men, now has a drum and bugle corps, recently organized by the writer. Although it is small and two boys are

assigned to each instrument in that the drums and bugles are rare, (the few on hand were obtained from U.S.



Major Charles E. Gilbert
Executive Officer, UN Civil Asst.
Command, Field Team in Korea.

Army Quartermaster salvage yard), the corps is fast becoming the pride and joy of every student in the school.

Another group of teen-agers in the Cheju Middle School, have a brass and percussion ensemble of eleven players. These aspiring musicians are under the direction of a young Korean com-

poser, Mr. Lee Sung Chai. Mr. Lee is an eager student of conducting and dreams of the day when instruments will be available and his ensemble will grow to band size.

Youth, the greatest asset of any nation, holds the key to the future of this war weary country. Music education, whether it be chorus or band is not being overlooked as a rebuilding and moral factor. By the same token it cannot be overemphasized in building confidence and strength in the minds of the young Korean for the difficult years ahead. One thrills to hear school children on field trips, which seem to be a very popular thing in this part of the world, marching along in formation singing marching songs in perfect rhythm. Class singing is practiced in all the schools from the primary through the middle and high school years. Korean folk songs, plaintive and simple in structure, are constant companions, however, it is interesting to note the great influence of western music. Much of this was brought about by the Japanese during the forty years of domination and the many church missionaries from the western world. Such songs as the Toreador song from the opera Carmen and Onward Christian Soldiers are popular march-

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ing songs. The 4-H Club songs, with Korean texts, turned out to be "The Battle Hymn of the Republic" and a German folk song "O Tannin Baum," or as American children know it "Maryland My Maryland." Singing is also an integral part of the physical education drills with the girls singing verses answered by the boys. Extensive chorus work is hampered in the schools by the great shortage of pianos and small pedal organs. What few are still serviceable are prized possessions.

The Orphans Home of Korea was evacuated by air in a dramatic "Orphans Operation," from Seoul just ahead of the communist armies when they made the big push in December 1950. They now have their model "Childrens City" on the island of Cheju. Music plays a great part in the lives of these seven hundred and seventeen youngsters from seventeen months to seventeen years of age. The Girl Scout chorus of twenty-seven young ladies sing with all the exuberance and gusto of a Metropolitan opera chorus. A beautiful quality in the soprano voice seems to be inherent in these young people. The orphanage now has a rapidly growing young band of sixteen players. Originally composed of four melody instruments and a few drums, the band has been developed to its present size through the efforts of the writer and the kindness of two wonderful people, Mr. and Mrs. R. L. Jones of Bristow, Oklahoma, who have graciously given most of the instruments. After three weeks of enthusiastic rehearsal this band made its first public appearance complete with five majorettes. On a visit of President and Mrs. Syngman Rhee to the island they were met at the airport by the band which played and twirled in their honor. Both were quite surprised and claimed the girls to be the first majorettes in Korea. All five are grateful to Mr. Slingerland for their shiny batons which are getting a daily workout of wrist twirls, cartwheels, figure eights and what have you Oriental style. Yours truly has managed to keep one twirl ahead of the class. Mr. Han Kyong Wha, the orphans' regular music conductor, is learning the art of twirling right along with the young ladies. The language barrier is great, however, after a few demonstrations they pick it up "Balli Balli" (mighty fast). The head majorette, little Youn Yun Wha, wears a complete cowgirl outfit which was presented by the American Legion Auxiliary, N. W. Chapter of Detroit. Four more were soon fashioned on the same pattern by the orphanage. These orphans have very little but are most grateful for this opportunity to participate in

Written in Korea especially for The SCHOOL MUSICIAN

By Major Charles E. Gilbert

Executive Officer, UN Civil Asst. Command Field Team in Korea

musical expression. The orphans' band and chorus is a symbol of hope and inspiration for the future of every orphan and youngster on the island. Mrs. Whang On Soon, directress of the Orphans Home of Korea, and one of the most unusual and intelligent women I have ever met, says that the band and chorus have a most wholesome influence on the entire orphanage. Hundreds of youngsters are anxious to take part in this select group and have a chance to pour forth feelings of the heart and mind. Two such songs that the band and chorus have to perfection are the famous Korean folk songs Ari-rang and Do Ra Gy. One of the older girls sings the solo part with a voice of golden purity that would be a challenge for any American high school girl to equal. A song in their hearts—yes. Many of them with the grim days of the past engraved on their memories forever are finding expression in music and looking forward to the future—a free future and one where music can be a part of their daily lives.

Music with the small fry, an age group of three to six years, sing and dance daily. Little Sung Soon, age five, stands in the middle of the circle and directs the singing like a little veteran while the music is poured

forth from a little pedal organ. The little Korean folk songs and dances are taught to these youngsters with little difficulty. The innate sense of pitch is clearly demonstrated by these tiny tots with a bell like quality which is most pleasing to the ear. Even the boys that form the Military Police corps play the daily bugle calls. These young orphan policemen armed with wooden guns, answer the call of the bugle and carry on their responsibilities like veterans three times their age. The Orphans Home of Korea is a model youth city with government, a mayor, workshops, gardens and a newspaper entirely operated by the youngsters. The dream of every boy and girl is to someday build their own home in this southern island paradise when building funds become available. The band, chorus, and music classes hold a high priority in the daily lives of these boys and girls, who are working hard to have the number one band in Korea.

The band movement in Korea dates back to the year 1900 when a few small bands were organized in the high schools of Seoul. "Seoul" meaning "Capital" has been the center of Korean culture since the time of the Shin-La dynasty in the fifth century. In the year 1926 Professor Rudy Hyun,

(Turn to Page 39)



Future conductors of Korean bands: (left to right) Mr. Han Kyong Wha, from Orphans Home of Korea; Mr. Lee Sung Chai, from Cheju Middle School; Mr. Ko Bong Sil, from O-Hyon High School. Major Charles E. Gilbert instructing the group. Note copy of The School Musician on table. Photo by PFC A. Furman.



More and more elementary classroom teachers are turning to Keyboard Experience as the finest means of bringing all children the basic fundamentals of music. Band, orchestra, and choral directors are welcoming this new technique, for now the incoming musical group student can read and understand music at sight. Pictured here is the entire 3rd grade room of the Pattison Elementary School at Superior, Wisconsin.

A Letter to the Elementary CLASSROOM TEACHER

By Henry B. Nelson

DEAR CLASSROOM TEACHER:

I am writing this as a personal letter to each regular classroom teacher. Inasmuch as I do not expect you to have but average talent in music, I do not want this letter to become technical. You may or may not teach your own music. I hope that you do, as I know that you can do it. Several of our teachers taught for years without teaching their own music, but as a favor to me, did take the classroom music one or two years before retirement. They had many fears in previous years about teaching music, but with a little boost and selling the idea, they consented to teach their own music. In two cases, they have gone back into teaching in other cities, and they obtained the new positions because they could teach their own music. I have heard from them, and they related how happy they are that they can teach music. I should not say teach music; it would be more nearly correct to say guiding the children into the appre-

ciation of music and experiencing music's thoughts and feelings.

With the many extra duties of a teacher, such as collecting stamp money, milk money, other monies and the regular classroom work, anything extra would seem to become even more of a burden to the day's work. And I realize that it is a full day's work to guide and control from 30 to 40 overbubbling youngsters who find it difficult to sit still, especially in music. I have found it very easy to get class interest stimulated with young pupils doing something with the hands. In that respect the fingers have a very important part in making music. There are several ways that we may do things with the hands in making music. I do think that one of the best, and perhaps one of the most useful ways, is to use the ten fingers, the arms and legs in piano experiences.

Do not become frightened and worried about the thought of teaching piano lessons. I do not have that in

mind, but you will enjoy your singing or rhythmic class so much more, if you will let the piano help you. Just follow the few simple suggestions given and try it out in the classroom. All you need is a piano, chalkboard, staff liner, chalk and children. Try this simple plan and see that it will work. It has worked in our schools and is fun for pupils and teachers.

1. Sing a simple, tuneful song that the children know. Let's say one like "Mary Had a Little Lamb." The youngsters can clap, sing, step or walk to the song. Where the song has even or regular beats or notes, we can show the pupils on the board with a short mark, the longer tones with a longer mark. These will gradually be mentioned as whole, half, quarter, eighth, or other notes. It is not necessary to worry about terms as yet, but have the youngsters feel the length of notes by making the motions in the air with the hands, arms or legs. Some pupils can make

long or short marks on the board while others sing.

2. Play with the fingers in the air while some children sing, march or clap. Call the thumb the first finger, counting from one to five. Practice calling the fingers by their numerical names, first separate hands, then with both hands together.

3. Do not burden the children with a cardboard keyboard too early in their piano experience. Let the pupils use the fingers on top of the desks. They will find a place where they can have the fingers be placed as home tones or notes. To illustrate this point, I made a little drawing on the blackboard, of an igloo, and asked the classes if they knew what it was. The drawing was so simple that one would have to have a good sense of thought to know what it was intended to be. However, the youngsters in each case knew at once what I meant and placed their hands on the desks in the formation of an igloo, or without realizing it, in the correct piano hand position. The pupils were pleased to see what good houses they could make with their hands. The teacher can then go around and make doors and windows by spacing the fingers with a pencil. This is lots of fun as we have to have windows between the fingers and the formation of a letter C between the thumb and second finger for the door.

4. Place a keyboard chart in front of the class and also a staff to show the relationship between the two. Call attention to the spaces between the lines of the staff. Place the G clef and state that it is a fancy "G" which curls around the "G" line. The same can be done with the F clef or bass clef. Show how the two dots are above and below the "F" line. Teach the song by rote and show on the staff how notes go up and down. Also show by singing or playing tones how the notes go up and down on the piano and staff. This is rote teaching, but ear training and learning how to listen are so important that rote teaching can and soon will be replaced by note reading.

5. Ear training and harmonizing chords to tunes or melodies played are some of the most essential parts of the program. A) Chords are played to begin with in the root or fundamental position. They are formed by line, line, line or space, space, space on the staff or on the keyboard by playing every other key, from the white keys. In order to hear if you have the correct chord, they must sound like do, mi, sol from the major scale, or the major chord. (It is easier to begin with the major chord and

(Turn to Page 59)

A TRIBUTE To Dr. RAYMOND BURROWS

By Fay Templeton Frisch

National Chairman, Piano Committee, Music Educators
National Conference

The cheerful and encouraging voice of Raymond Burrows is stilled, but the crusading spirit of the man will long be remembered in Music Education circles as well as among his many friends. His many contributions to Music Education will always be felt.

Early in his career he began displaying the missionary zeal in promoting Class Piano methods and materials which dominated his life and resulted in the establishment of Class Piano teaching in many towns and cities throughout the country.

Although Class Piano was started many years ago, it was the persistent, untiring leadership of Dr. Burrows which has helped to bring about such universal acceptance of Class Piano as a basic tool in Music Education.

There never was an appeal made for a clinic, workshop, lecture, or demonstration which was denied if it were physically possible for him to do it.

The many, many requests made for his advice and help were always answered with sincerity and kindness. His friends marveled at his ability to meet these constant demands upon his time and energy with such ready cheerfulness and buoyancy of spirit. His sincerity of purpose and happy disposition made him a fine leader. The many organizations to which he belonged were stronger because of his great loyalty and devotion in service to them.

Dr. Burrows, as Professor of Music Education at Teachers College, Columbia University, instructed many teachers and helped many a young pianist prepare his Town Hall repertoire. He was a concert artist himself and a member of the piano team of Burrows and Loudis.

He was author and co-author of many books which included piano material for children and adults. As chairman of the Piano Committee of the Music Educators National Conference for the past six years, he was editor of the "Handbook for Teaching Piano Classes," the first book of its kind to be published.

Dr. Burrows has been in constant demand for lectures and demonstrations by the many music organizations of the country. The loss of his inspiring leadership will be felt greatly by the members of these large groups.

His great interest in helping children to have greater participation in music through the piano was a vital force in his teaching. His dream that all children in elementary schools may some time have the opportunity to study piano "for fun" is nearer accomplishment than it was a few years ago because of his untiring efforts.

It is most fitting that a memorial scholarship fund has been established at Teachers College, Columbia University, as a constantly growing tribute to the dynamic spirit of our friend and co-worker, Raymond Burrows.

NOW Our ADULTS Have Their OWN School Band

By David Hughes

AT THE CROSSROADS OF OUR NATION, Indianapolis, Indiana, a cross section of our population as colorful as though they had been hand-picked, gather every Tuesday night to blow their horns—and *all for fun*.

First, it must be noted that at the last count, Indianapolis has 12,312 people attending adult education classes. This program is under the public school board's direction and sponsored and administrated by Mr. Robert Shultz, formerly a band director in one of the city high schools. It was quite natural that he should see the need for projecting the music program into the adult classes along with weaving, insurance, etc.

The school officials were luke-warm when approached on the matter but agreed to give it a try if the response would warrant it. Mr. David Hughes, Director of Student Teachers, Butler University College of Music, was chosen to direct the band. He and Mr. Shultz planned the approach. Letters were sent out to band alumnae all over the city and a meeting called

at Technical High School. One hundred and six signed up; doctors, lawyers, merchants, housewives, teachers, engineers, salesmen, report-

ers, and many others. Officers were elected and committees appointed. Mr. Hughes agreed to provide the music but a committee would choose the numbers which they all wanted to play.

For the first few weeks, natural adjustments had to be made and their time was spent in reading through all kinds of music. The average attendance since the beginning has been in the eighties and for some uncanny reason, the instrumentation is balanced as if careful selection had been made.

Came March, the other adult classes wanted to hear how the new band was progressing, so during the month, the band played four concerts in four different school auditoriums. At the first one, a practicing physician played a tuba solo with band accompaniment as if he had been doing it for years. On the same program, a flute player, employed in one of the large department stores, and clarinet player who directs one of the high school bands played a duet as ex-



David Hughes
Conductor of Adult Education Band



Dr. H. L. Shibler
General Superintendent of Education
He is 100 percent for music for adults as well as children.



H. L. Harshman
Asst. Superintendent of Schools
He believes that the Adult Education Band contributes to the community.



Robert J. Shultz
Supervisor of Adult Education
He is proud of the 300 persons enrolled in Adult Music Education.

A Pictorial Review



This pictorial review shows the enthusiasm, interest, and wide scope of participation that has developed in this outstandingly successful Adult Music Education program at Indianapolis, Indiana. (1) Director David Hughes raises his baton to start the first note of the first band rehearsal. (2) The snappy Color Guard of the Manual Training High School stands at attention as Director Hughes conducts the opening exercises of the Adult Education School. (3) Hmm, seems like we have forgotten a few things since we played in the high school band. (4) Ta Te Da is the way it goes, says this aggressive director. (5) The Adult Education Band and Mothers Chorus as they appeared in concert. (6) Mary Katherine Wild is all business as she adds the nostalgic effects to the music with her harp. (7) Elwin L. Brittan, whose regular job is conducting the Manual Training High School Band, plays a cornet solo. (8) "It must be perfect," says Harold Johnson as he contributes his string bass part to the tonal effect of the band. (9) Though a rest may occur from time to time, all enter into the spirit of making music with a fervency that cannot be described but must be experienced.

partly as full time artists. The program in each instance, lasted forty-five minutes and included besides the solos, one overture and a march or two.

On May 20th, the band played its

first and only full length concert of the season in Caleb Mills Hall. Rehearsals for that performance were long but well attended.

The response and enthusiasm on the part of the band members and the

audiences have been beyond everyone's expectations and hopes. The skeptical school officials have seen the importance of such an organization and it looks as if a new idea has caught

(Turn to Page 44)



The Band Stand...



By Arthur L. Williams, A. B. A. A Section Devoted Exclusively to the COLLEGE BAND DIRECTORS NATIONAL ASSOCIATION

Greetings. Welcome to another year of good news on the *Band Stand* page. This page is devoted to the activities of the *College Band Directors National Association*. Since many of you may not know about this fine group of college band conductors, let me give you the names of the national officers:

President—*L. Bruce Jones*, Louisiana State University, Baton Rouge, Louisiana

Vice-President—*Clarence E. Sawhill*, University of Southern California, Los Angeles, California

Secretary-Treasurer—*Joseph A. Gremelspacher*, Indiana State Teachers College, Terre Haute, Indiana

Honorary Life President—*Austin A. Harding*, University of Illinois, Urbana, Illinois

NEW MEMBERS INVITED TO JOIN

Since some who read this page may be starting anew as a college band director or assistant college band director, may we invite you to write directly to:

Joseph A. Gremelspacher, Director of Bands, Sec'y-Treas. CBDNA, Indiana State Teachers College, Terre Haute, Indiana,

requesting an application for membership. Joe will send you all the necessary information and acquaint you with your Division officers. Don't put it off. Drop a 2c postcard in the mail today.

Do You Have Photos of Interesting Band Stands?

Since the title of our page is THE BAND STAND, we would like to use pictures of interesting band stands from time to time on this page. They may be from any place in the entire world. Send a glossy print from snapshot size up to the ideal size 8 x 10. Be sure to include your name and address, the location and name of the band stand. Proper credits will be given to all prints actually used. This could be fun. Will you help us get some good shots!

**Seventh National CBDNA Conference,
Hotel Sherman, Chicago, Illinois,
Dec. 19-20, 1952**

President Bruce Jones has been working hard on rounding out the

program for the 7th National Conference of the College Band Directors National Association (CBDNA to old timers) to be held this time in HOTEL SHERMAN (note the change) on December 19-20, 1952, Friday and Saturday. (The shift in headquarters is due to renovating being carried on at the Congress Hotel where we have usually met.)

The complete program will be forthcoming soon, but we can say that we have heard that you will hear a college band playing important new original band manuscripts, some of them under the distinguished musicians who composed them. No college band director can afford to miss this important meeting. *Why not send in your reservation now and be on the ground floor?*

Pictures of Representative College Bands Requested

Provided this request is eagerly complied with, this *Band Stand* page will endeavor to print a picture of representative college bands from all sections of our country. All prints submitted should be 8 x 10 glossy prints. Accompanying each print should be a brief biography of the band, together with the names of its present officers, as well as faculty conductors. Any significant plans for the particular band for the coming year should be stated, and where possible a copy of recent programs should be included. In this way we can acquaint our readers with at least a few representative college bands whose directors are members of the

CBDNA. The next move is up to you. Let's move, gentlemen!

FIRST PERFORMANCES OF ORIGINAL BAND COMPOSITIONS BY COLLEGE BANDS

This is the fourth such listing, previous issues being December, 1951, February 1952 and June 1952.

#10. *Adagio and Allegro, for Solo Trumpet and Band*, by Edwin Einar Heilakka. First performance by the Symphony Band of the Oberlin Conservatory of Music, Arthur L. Williams conducting, Oberlin, Ohio, March 20, 1947—the composer as trumpet soloist.

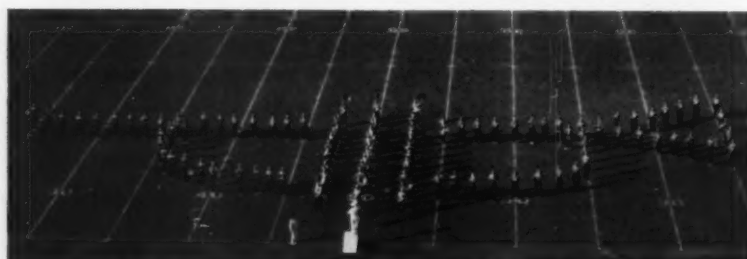
"This colorful work was written for the composer's Senior Trumpet Recital at the Oberlin Conservatory of Music, under the guidance of Herbert Elwell. It employs a full symphonic instrumentation with important English horn and French horn solos. The Allegro uses a rapid 5/4 meter with intriguing rhythms. The composer is at present Supervisor of Elementary Instrumental Music in the public schools of Philadelphia, Pa."

(For information write direct to Mr. Edwin E. Heilakka, 386 East Upsal St., Philadelphia 19, Pa.)

#11. *Forty-niners Rhapsody for Band* by George F. McKay. First performance by the University of Washington Concert Band, Walter C. Welke, conducting, Seattle Washington, February 13, 1949.

"Mr. George McKay, of the Department of Theory at the University of Washington, has dedicated this num-

(Turn to Page 43)



The cornet formation seems to be sounding the fanfare of the opening of football field shows, when CBDNA'ers will once again be called upon to exhibit their talents as drillmasters and showmen as well as symphonic conductors. This representative college band is the University of Southern California Trojan Band, directed by Clarence Sawhill.

Choral Section



Address all Correspondence to The School Musician, Choral Editor

GIRLS!

GIRLS!

GIRLS!

It's AN AWFUL THING TO ADMIT, but a girls' glee club concert can be such a monotonous affair! No matter how wonderful the girls sing, or how perfectly they are trained, the fact still remains that the tonal range of a girls' glee club is a limited one—probably the most limited of all choral sounds—and that makes it doubly difficult for the director to present an all girl concert that won't set an audience squirming after the first thirty or forty minutes. Composers and arrangers have done a remarkable job in creating ingenious colorings and unusual sonorities for women's voices, but, even so, one still hears a sameness of treble sound that simply cannot by its very nature get the tonal variety of other choral media.

Many directors recognize this limitation and slip the girls' chorus in for a couple of numbers somewhere along the middle of the mixed chorus concert and then let it go at that. Others just plod along with the standard stuff, hoping there will be enough variety in the music itself to make an interesting program. Some directors even ignore the whole problem and concentrate on other musical groups. Is it any wonder that we find the girls relegated to the back page of somebody else's concert, or, worse yet, a back page in the minds of many directors, and even a back page of the total school music program!

There are probably more girls' glee clubs in the country than any other type of school music organization. But how many can equal the popularity of the band, the orchestra, or the mixed chorus? There are some, but not enough. "It just isn't that

kind of a group," says the glee club director, and then settles back into complacent obscurity.

Let's face it. The choral director is right. It *isn't* that kind of a group.



Walter A. Rodby
Choral Music Director
Joliet, Illinois

There are no brasses or baritones to give us tonal variety, no tympani or tenors to produce those highs and lows of the musical spectrum. All we have is girls, girls, girls—sopranos and altos—and as exquisitely beautiful as their own particular sound can be, we must admit that the possibilities of the chorus in terms of sheer tone are limited.

But that doesn't mean we are finished before we start. A girls' glee club concert can be just as interesting and varied as any other type of concert. The girls can stand on their

own, and they don't need a major overhaul to do it. What it does take is plain old know-how on the part of the director to plan a program which moves along with enough spark to avoid that second half thud. Many directors present intensely interesting programs with their girls' choruses, and they do it consistently. All you have to do is to take one look at their programs, or talk with them a few minutes and you will quickly discover that they understand some pretty fundamental things about programming for the girls' groups. Some directors will tell you they do it that way on purpose, and some will give you the impression they operate with uncanny intuition. However they manage it, in as many ways as there are directors, perhaps, you will find a similarity of concept involved that could well stand some careful examination. All of us at one time or another have heard good and bad concerts, girls' glee clubs included, and if we stop for a couple of beats and think about what made them that way on purpose, and some will give answers. Certainly we won't agree in every case, because our values and judgments are not the same. What is important is that we recognize some of the basic principles in operation that did the trick. If we want successful concerts with our girls' glee clubs, let us consider these propositions.

First, we should expect the music to carry the major burden of interest, but we should not expect the music to do the whole job. We might have exactly the right pieces, a perfectly wonderful theme for the concert, and the girls may sound like a professional choir; nevertheless, we can still find ways to *add* to the in-

terest of the music, and especially to the way it is presented.

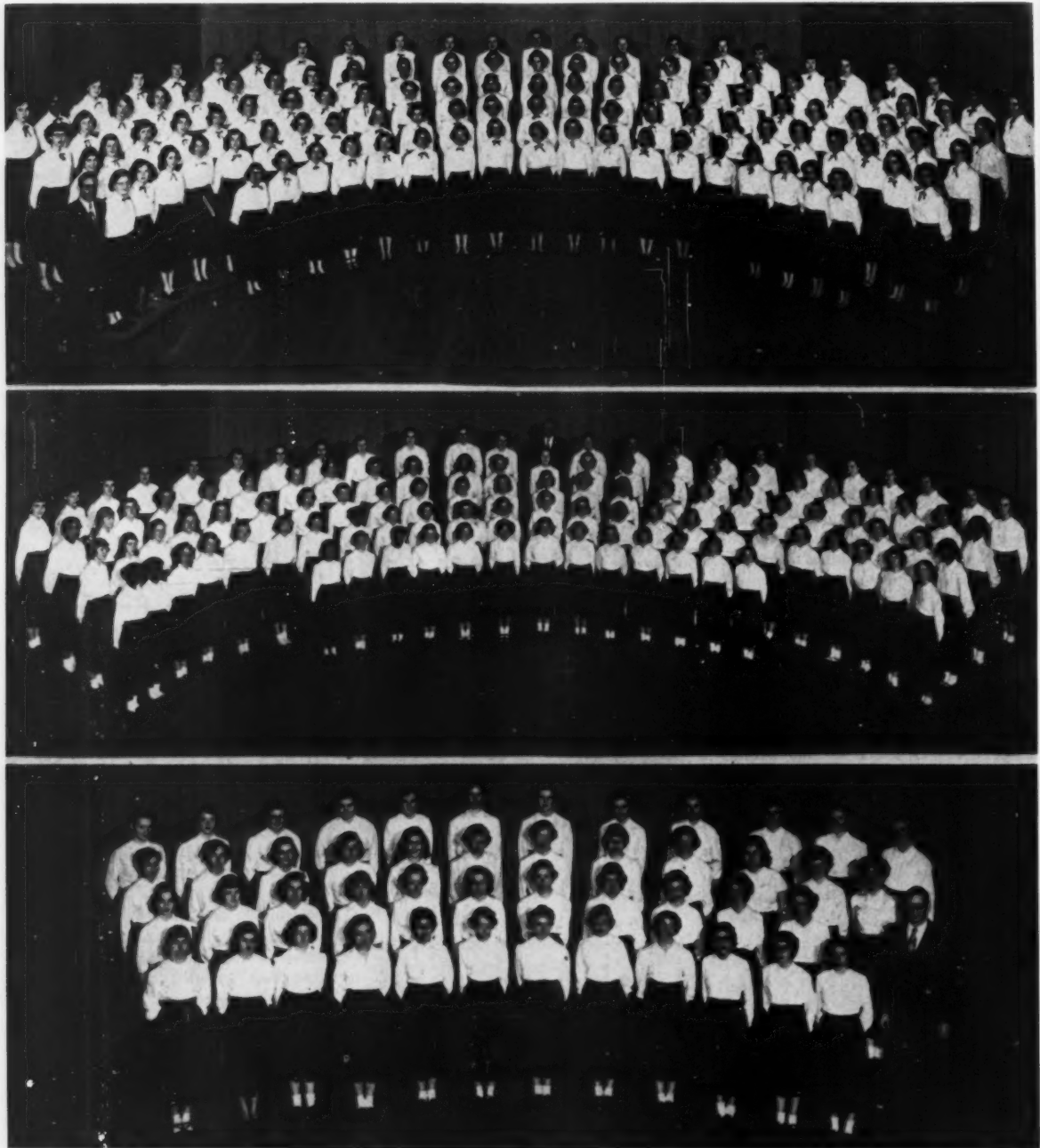
For example, many directors avoid the use of two choir music, not only because it is difficult, but also because there is always the rigamarole of getting the glee club divided into two separate choirs. Instead of dodging the problem, here is a splendid chance to make the music become even more alive, and the audience

more aware of what's going on. Divide your glee club *right on the stage*, and split them so there is a space between the two choirs that can actually be seen by the listeners. It won't necessarily improve the sound of the group, but it will show your listener what's happening musically. And now you have added a physical dimension to the performance that gives life not only to the music, but also

to the way it is presented.

Here is another idea. Make the last half of the concert come alive by a change of costume, scenery, and lighting. Take off those formal robes; change the white blouses and dark skirts to formals or party dresses. Get rid of those symmetrical risers and place the girls in informal groups. There are many ways to do

(Turn to Page 49)



Yes, it's Girls! Girls! Girls! with Walter Rodby, author of this interesting and challenging article, and new clinical writer of *The Choral Folio* for *The School Musician*. The picture above is of his Sophomore Chorus. The middle picture shows the larger Freshmen Chorus, while the lower one shows the smaller of the two. When he combines these three groups in a festival of song, his thousands of listening fans are treated to a tonal effect that can only be attained by young ladies' trained voices.

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By Walter A. Rodby

After one of my girls glee club concerts not so long ago, a friend came up to me and said, "That's what I like about your concerts. You always manage to find some 'gimmick' that really puts 'em over!" I didn't particularly like the way he said it, but I had to agree that he had the right idea. Calling some special feature of a concert a 'gimmick' is certainly putting it wildly, especially when one hopes for a smashing artistic success, but it did start me thinking about the many things that make a successful concert—especially for a girls glee club. The article, "Girls, Girls, Girls!", is partly the result of that thinking.

In writing the article, I had no intention of bringing out a startlingly new idea, or reporting something brilliantly original. I don't think there is very much that can be said in the choral programming field that hasn't been said and done before. But in hearing other girls chorus concerts, and talking over problems with other directors, it became quite apparent that the principles involved could well afford a restatement. And that's just what it is. I believe it thoroughly, and if you haven't tried these ideas with your own choral groups, I think they might add quite a little high octave to your choral program during the whole school year. Try it and see!

UNISON SINGING

I would like to expand a little on this idea of unison singing for choral groups because it happens to be one of my favorite programming ideas. It doesn't work so well with a mixed choir, because by singing in octaves you destroy the wonderfully striking effect of a single, solitary unison sound. But for all men's or all women's voices, the possibilities are limitless. A unison effort makes subtle nuance, fine phrasing, and genuinely expressive musical lines, all within the scope of either the finest university choral groups, or the small class D high school choirs. Furthermore, concentrating on a single unison sound will improve the tone quality, blend and the ability of the group to sing in tune. I find this especially true with the smaller schools and with the younger choral groups where in one case a director does not have a lot of voices from which to pick and choose, and in the other case where the voices are not as mature and controlled.

I have found a great deal of success in presenting the Bach arias as a unison effort for girls voices. With piano or organ accompaniment, they are brilliant, musically worthwhile, and they program nicely. Several are available in octavo edition, and others may be secured from any of the standard works of Bach. For example: "Et Exultavit", the mezzo

Send all questions on Choral Music and techniques direct to Walter A. Rodby, 407 Campbell St., Joliet, Ill.

aria from the D major Magnificat is excellent, and available in an octavo edition from the Oxford University Press. Also, "Prepare Thyself, Zion" from Section I of the Christmas Oratorio is good and also available from E. C. Schirmer. The resources are endless. The Bach Contatas are especially good for finding this type of number. There are Bach arias that fit any mood, and are varying degrees of difficulty for any group of girls' or women's voices. They are musically challenging, unique for programming purposes, and I am sure that the singers will like them. Mine always have.

THE FIRST ONE

Every experienced choral director knows how important it is to get off to the right start at the beginning of the school year. And when you are faced with voice testing, seating, roll call, absence lists, and all the other clerical details involved in just the mechanics of organization, sometimes the music you pass out at the first rehearsal does not get the careful consideration it should. I know of no single piece of music that should be more carefully chosen than that first one the boys and girls get at the beginning of the school year. First judgments, unfortunately, are often ones which young students act upon, and the "right song" at the first rehearsal has a lot to do with the enthusiasm, morale, and even holding power of the choral group. It is always a good idea to let the chorus sing something it already knows, a theme song, for example, or a piece the chorus liked to sing the year before. But the big moment is when that first piece of new music—music the chorus has not seen before—gets into the hands of the choral group. Here is where the director's experience and knowledge of materials becomes as important as his knowing how to beat one-two-three-four! Let me list a few points I would consider important in choosing that first piece for your high school choral groups.

1. It should be secular. You might disagree here, but ask your chorus members and see what they say.
2. It should be gay and tuneful—something the boys and girls can go away humming.
3. It should be easy. You want results fast with that first piece.
4. It should be performed sometime during the school year. Performance is still the greatest incentive in getting music learned. Let the chorus mem-

(Turn to Page 54)



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Teen-Agers Section . . .



By Judy Lee

Hi gang! Hope you all have had a keen vacation and are looking forward to a new school year packed with good grades, fun, and excitement. I am buckling down to practicing the piano and eager to get started in our high school chorus again. I am really looking forward to a successful Teenagers Section again in The SCHOOL MUSICIAN. Of course 99.9/10 of it depends upon you teenagers.

I hope by now you have either appointed or elected the Teenage Reporter for your school for this new term. What I need is loads of news and pictures every single month. Send me plenty of snapshots taken at school, on trips, or at home. They should of course have a musical motif, such as one of the fellows holding his clarinet, or sousaphone, or a group of the girls with their choral robes on, or of some such nature. As for news stories, send me about one hundred words on what is taking place with your musical groups, directors, teachers, or students. Keep the news stories and pictures informal and candid. It's lots more fun that way.

Be sure to send me the material by the first of each month. The SCHOOL MUSICIAN is now mailed a few days before the beginning of the new month, so you see why I need the material way ahead of time. Because the October issue won't give you much time, I can use your pictures and news stories as late as September 15th, so please hurry, won't you?

I need your suggestions and criticisms on how to make our section bigger and better. Write down any ideas that come to your mind and shoot them in to me. Remember, I will answer every one of your letters personally. Keeps me busy but I love every minute of it.

Incidentally, take a look at the advertisement in our section on "School Daze". I have one; it's really keen. If you get one, I'll autograph it and shoot it to you quick.

Until next issue then, I am gratefully,

Your Teenage Editor,
Judy Lee

The Green Bay, Wisconsin Teen-Agers Are Very Proud Of Their H. S. Orchestra

Gary W. Longrie
Teenage Reporter
West High School
Green Bay, Wisconsin

A varied repertory, an enthusiastic class of music students and an excellent teacher all join to form a fine concert orchestra. This is the condition at West High School, Green Bay, Wisconsin.

About the orchestra . . .

The students take pride in their director and in their work. Throughout the year the director gives his students a varied program of music which has quality and gives a sound background plus enjoyment to the student. The orchestra, which is well balanced, does not have its own rehearsal room. Students practice in the school auditorium which results in many interfering problems, yet it does not dampen progress or musical enthusiasm. "The Waltzing Cat," Introduction to Act III of Lohengrin, the Gypsy Baron Overture and "Jazz Pizzicato" are a few examples of the repertory.

About the instructor . . .

Mr. Ralph B. Holter is orchestral instructor. He also has the Glee club. Mr. Holter is not only a fine instructor but a fine musician. He is concert master for the Green Bay Symphonette, in which his artistry on the violin proves itself. His rehearsals

(Turn to Page 36)

A Keen Teen-Age Orchestra That Thinks Their Director Is Tops



This dandy orchestra from West High School, Green Bay, Wisconsin, is directed by Mr. Ralph B. Holter. Every one of the orchestra members thinks he is absolutely tops as a director, musician, and teacher.

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TEN TOP MARCHES

ARE THESE THE TEN MOST POPULAR MARCHES BEING PLAYED BY HIGH SCHOOL BANDS FROM COAST TO COAST EACH MONTH? SEND IN YOUR VOTES

Summer Rating

The Ten Top Marches contest really picked up steam during the summer. It was wonderful to receive so many cards and letters from teenagers in camps all over the country.

Here is the final summer rating. (Notice Stars and Stripes dropped to third place.)

1. *Men of Ohio*.....Fillmore
2. *The Instrumentalist*...Skornicka
3. *Stars and Stripes Forever*..Sousa
4. *Sempre Fidels*.....Sousa
5. *Hail Detroit*.....Smith
6. *Thunderer*.....Sousa
7. *March of The Steelmen*.....Belsterling

8. *Hail America*.....Richards
9. *Down the Street*.....Grabel
10. *Orange Bowl*.....Fillmore

We have changed the rules for voting, gang. Poll your band for their number one choice of a march. Mail a card telling me the name and composer of the march, the number of players in your band, and have your director sign the card too. The number of players in your band will constitute the number of votes cast for your band's choice. If you have fifty players, your card will count as fifty votes. Vote for one march only. O. K. Let's get your cards fast and every month. . . . *Judy Lee*.



Jerrold A. Lawless
Enters University of Tulsa
Outstanding Clarinetist

Jerrold Alan Lawless, son of Clarence F. Lawless, Director of the Instrumental Music Department, Sand Springs Public Schools, Oklahoma, has compiled the finest school music record in the history of his school. We believe it is one of the finest in the country. Look for yourself.

Gary Says a Pen Pal Club Will Start New Fad

Gary W. Longrie of 702 West Mason Street, Green Bay, Wisconsin, thinks we should start a Music Pen Pal Club. I think his idea is terrific. Start out by writing Gary at the above address. He says he will answer all letters. He is 16, plays trombone in the orchestra, band, and swing band.

If you want your name and address listed as a member of the Music Pen Pal Club, send it to me and I'll print it in the very next issue. Gee . . . we could have letters flying back and forth across the country by the thousands before long. Should be helpful as well as fun too . . . *J. L.*

a Junior high school and thus deprived us of a new crop of freshmen. We lost about twelve seniors and six members for other reasons. This will leave us with a 45-piece band. The present uniforms we have are seven years old, and since our colors are purple and white, the purple of the uniforms is badly faded from the sun and weather. They are badly in need of repair, so you see we need a new set of uniforms. Because we anticipate a 70-piece band in the near future, we would have to have that many uniforms at least. Because of the high price, it would call for

(Turn to Page 39)

Local

1. Member of orchestra 6 years—1st chair viola all 6 years
2. Member of band 5 years—1st chair horn 2 years; concert master 2 years
3. Member of choir 6 years—boys quartet senior year
4. Drum major of Gold Band (subdivision of high school band) . . . manager of high school

(Turn to Page 36)

Danny Sullivan Needs Uniform Ideas

Dear Judy:

I was sitting here reading your Teenage Section (which incidentally is a great hit in my mind) when I noticed something strange. In your picture and write up of the Arkansas "Top Hatters" in the June issue, you had Dean Branchcomb down as playing an alto sax. But as far as I can tell, he is holding a tenor sax.

Now for something more serious. Our band here in Fayetteville has tried to start a dance band several times. None of them have been successful and I would like to ask people to write and give me some details. Where do they get the arrangements of the popular numbers? How do they finance them? Do any of them have a full time clarinet? All of these questions have me stumped.

Here is another problem. Our school has a brand new building. We have been a high school with four grades but the move has furnished

TEEN-AGERS

WE'VE GOT JUST WHAT YOU NEED AND WANT

INCLUDES

Pages for keeping your own daily calendar, class schedule, personal memos, snapshots, athletic clippings, autographs, "Hall of Fame," dance programs, a music and dramatic section, and lots of other data. Holes punched for notebooks. Get one today.



Hey Gang:

This twenty-eight page 8 x 10 booklet is terrific! It covers your whole new school year from dates to athletics. If you take a \$2.00 one year sub., which is mailed direct to your home, you get "School Daze" free. It is not for sale at stores. Better send \$2.00 in quick 'cause there is only a limited supply. I will personally autograph your copy.

Judy Lee

1 Year Sub. \$2.00

and we send you

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my world-famous
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Roy J. Maier

**NOTHING TO BUY—JUST
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I'm willing to gamble you'll be more satisfied with your playing . . . that you'll play better and more smoothly . . . and advance faster with my famous SIGNATURE Reeds than with the reeds you're now using. Many of the country's leading sax and clarinet stars have used Roy J. Maier SIGNATURE Reeds for years. Because of the fine quality imported French Cane I use, and the special way I cut them to preserve their special "spring" and resiliency, these stars say no other reed gives their horn so much snap, so much power and tone-color, and such lively response. I'm sure my SIGNATURE Reeds will do the same for you! Try one . . . *at my expense*, and see if I'm not right. Mail the coupon today!"

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My choice is marked below.
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Strength I use:	Soft (1-1½)	Med. (2-2½-3)	Hard (3½-4-5)
<input type="checkbox"/> Bb Clarinet	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
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Franklinville, N. Y. Will Try to Make it 60

Shirley Lane
Teenage Reporter
Franklinville Central High School
Franklinville, New York

As reporter for our Senior Band I thought I would like to start this article presenting some information about our conductor, Mr. Fredrick Kruse. He went to Fostick Mastin Park High School in Buffalo. He received his Bachelor of Science degree at Fredonia State Teachers College, and attended the University of Michigan where he received his Masters degree.

The president of our Senior Band is Richard Lane, a junior. He has played the clarinet for nine years, the oboe for two years, saxophone two years, piano for nine years, and the organ for two years.

Our band consists of 42 students from both the Junior and Senior High School.

During the year 1951-52 we participated in approximately six programs. In November we played for the Junior play. In December, the Senior Band put on a Christmas program. In March we performed a return program with Portville. In April we participated in the All-State Section Festival held in Olean, New York. Competition was great. On May 16 our school presented its annual Spring Festival. We also took part in graduation and the Memorial Day parade.

We are looking forward to a big school band year and we hope to boost our membership to 60.

Please write all correspondence to me as follows: Judy Lee, c/o The SCHOOL MUSICIAN, 28 East Jackson Boulevard, Chicago 4, Illinois.

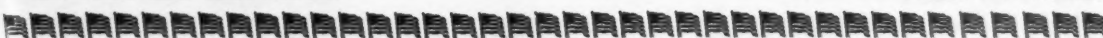


This is Tommy Thompson, first chair solo clarinetist of the Belzoni High School Band, Belzoni, Mississippi, under the direction of Mrs. Clarence Erb. Notice those nine medals he is wearing. He was a member of the All-State Band in 1951 and 1952. He is a real sports enthusiast, but puts his band work first. He sure is a Top Teenager. How about one from your school? . . . Judy Lee.

And They're All New Drums Too!



This precision plus drum section is under the direction of Mr. F. Truman Youngberg, Director of the Leavenworth, Washington, High School Band. Notice the keen drums, the matched position of the sticks, and the spotless uniforms. Boy—that's an outfit. (L to R) Glenda Delzer, Ellen Hendrickson, Anne Parsons, Sally Guy, Delta Telford, James Telford, and Mr. Youngberg.



**Who's Who in
School Music**

School Music News

**Music for
Your Public**

Section of The School Musician

Vol. 24, No. 1

SEPTEMBER, 1952

Page 25

"ALL-AMERICAN HIGH SCHOOL BAND" TO BE ORGANIZED

Every High School Boy And Girl Who Plays A Band Instrument In The United States, Alaska, The District Of Columbia, And Hawaii Will Have A Chance Of A Lifetime. All-Expense Trip To Be Arranged To Hollywood To Take Part In Picture.

**Jesse L. Lasky To Produce
His Greatest of All Films**

It is with great pride that the publisher of The SCHOOL MUSICIAN makes the initial announcement of the forthcoming formation of the First "All-American" High School Band, which is to be featured in Jesse L. Lasky's beautiful new technicolor epic, "The Big Brass Band".

Every high school boy and girl in America who plays a band instrument is eligible for audition for membership in this greatest of all bands if he meets the basic personal and musical qualifications. All 48 states, Alaska, and the District of Columbia will aid in finding the finest 110 high school musicians to star in this full length motion picture.

The first All-American High School Band will be featured with distinction and honor in the forthcoming film saga, "The Big Brass Band", the story of the millions of young Americans who perform with enthusiasm and ability in our nation's school music activities. This band may well take its place in musical history as one of the most accomplished and stirring groups ever gathered together.

The 110 members of the First All-American High School Band will come from each of the 48 states, Alaska, Hawaii, and the District of Columbia. Each member must be highly competent upon his instrument and will be regularly enrolled in his own high school instrumental organization, and have scholarship and character records of highest order. Each member will receive from the producer an honorarium sufficient to provide transportation from place of residence to Hollywood and return, with all expenses paid.

The First All-American High

Nat'l Audition Chm.



Clarence Sawhill
National Audition Chairman
"All-American" High School Band

School Band will be honored not only in Hollywood, but on the motion picture screens of the world. Each member thus will bring distinction to himself, to his high school, his community, his state, and country.

Applications for preliminary audition will be welcomed from any boy or girl whose high school band instructor and principal consider qualified him to satisfy the necessarily high standards of scholarship and character.

SAWHILL National Audition Chairman

Mr. Clarence E. Sawhill is the Musical Director and National Audition Chairman of the First All-American High School Band. Famed for his work at the University of Southern California, Vice-President, College Band Directors' National Association,

member of the Music Educators National Conference, and as a member of the American Bandmasters Association, he is highly qualified for his job. More about this in the October issue of The SCHOOL MUSICIAN.

Qualifications for Membership

PERSONAL QUALIFICATIONS:

- Bona fide high school students enrolled in Fall 1952 semester and/or Spring 1953 semester. February 1953 graduates acceptable if not attending college or university.
- Regularly enrolled members of high school musical organizations.
- Applicants must have attitude and appearance qualifications of highest order and acceptable to the National Audition Chairman.
- Applicants will submit character, health, and scholarship qualifications from high school music instructor and principal. Applications must be signed by parent or guardian.

MUSICAL QUALIFICATIONS THE APPLICANT MUST DEMONSTRATE:

- Individual performance of the highest order.
- Sensitiveness to musical styles and direction of conductor.
- Tone quality and pitch satisfactory for finest results for recording and blending. Instruments (A440-442) in finest playing condition recommended.
- Complete ease of performance in all major and minor keys.
- Ability to sight read manuscript and band music listed as very difficult (Grades A-AA) in state and nationally accepted bulletins.
- Knowledge of all clefs applicable to instrument and reasonable freedom in transportation.
- Applicants must be prepared to play a solo or study of his own choice with or without music.

AUDITION INFORMATION:

- Members will be selected only by Preliminary and Final Audition. Additional Preliminary Audition blanks may be secured by writing The Big Brass Band, or in music stores in your community.
- Upon receipt of Preliminary Audition Blank, applicant will be advised of date and place of Preliminary Audition. All Preliminary Audition Blanks must reach Hollywood by October 15, 1952.

FINAL SELECTION:

- The Musical Director and National Audition Chairman, Mr. Clarence E. Sawhill, after supervising all

(Turn to Page 45)

Mid-West National Band Clinic to Top Last Year

If you would like to hear six of the nation's finest bands present the very best in brand new band materials, all carefully prepared, you will mark Thursday, Friday, and Saturday, December 11, 12, 13, on your calendar now so you can join thousands of other highly successful directors and supervisors at the 1952 Mid-West National Band Clinic. Held in the world-famous Sherman Hotel in Chicago, this popular Mid-West National Convention seems likely to attract even more than the 3,000 directors and other musicians who attended last year. Music of all grades of difficulty and of all publishers will be presented at each of the band sessions, with the inimitable Ray-



Raymond F. Dvorak
Director of University of
Wisconsin Bands
Master of Ceremonies

mond F. Dvorak as Master of Ceremonies. The Clinic is free to everyone. The tentative program is outlined below:

Thursday, December 11, 1952

- 10:30 A.M.—Cornet and Trumpet Clinic by Raphael Mendez.
- 1:30 P.M.—The national famous Mason City, Iowa, High School Band.
- 4:00 P.M.—The Championship Sterling, Illinois, Grade School Band.
- 7:30 P.M.—The Barrie Institute High School Band from Ontario, Canada. (One of Canada's finest and a truly great band.)
- 9:30 P.M.—Marching Band and Band Pageantry Clinic.

Friday, December 12, 1952

Twelve vitally important clinics will be conducted on Friday from 9:00 A.M. to 5:00 P.M. by clinic specialists who are authorities in their field. These clinics will include: Clarinet, Bass, Percussion, Oboe and Bassoon, Flute, Saxophone, Trombone and Baritone, Contest Adjudication, Baton Twirling and

(Turn to Page 69)

MODERN MUSIC MASTERS



The New 3-M Club

— 3-M —

Chapters of the Modern Music Masters have now been organized in nine states of the union: Arkansas, California, Illinois, Iowa, Michigan, North Carolina, Ohio and Vermont. Charter No. 13 has not been issued to date but is available to the first school requesting this lucky number.

— 3-M —

Chapter No. 7 at Asheboro High School, Asheboro, North Carolina, held its initiation in the "band hut" on June 2 and elected the following officers: Nancy Vancannon, president; Martha Thomas, vice-president; Nancy Garner, secretary; Allen Holt, treasurer; and Booker Dalton, historian. Mr. and Mrs. J. R. Still, faculty sponsors, have announced that the society will sponsor two special projects this year: write a school song and establish a scholarship for one of their college-bound music majors.

— 3-M —

Alexander M. Harley, national 3-M president, spent the month of July visiting music educators on the west coast. He found the response to the new music society most enthusiastic. Many schools are all set to establish chapters this fall. Frances M. Harley, executive secretary, spent two days at the National Music Camp at Interlochen, Michigan, where she was asked to explain the set-up of the 3-M and to conduct a model initiation ceremony before the campers. Einar J. Anderson, educational director, spoke at a meeting of music salesmen at Hotel Sherman in Chicago, Aug. 1.

— 3-M —

As stated in the text of the initiation ritual, "The Honor Key has been especially designed for the 3-M so-

ciety and is a symbolic emblem. The music staff symbolizes music and the five types of membership; apprentice, active, alumni, faculty and honorary. The lyre and scroll represent the wearer's proficiency and service in the field of music. The triplet figure, in the form of an M, represents the three Ms in Modern Music Masters."

— 3-M —

Argo Community High school, Argo, Illinois, initiated twenty-six members on June 2 into the Modern Music Masters. Officers of the Maine Township High School chapter (Park Ridge, Illinois) conducted the installation. Charter No. 2 was presented by A. M. Harley and accepted by Arthur Seith, sponsor. Victor Case, band director at Argo, was named co-sponsor. A musical program and the serving of refreshments followed the impressive initiation ceremonies.

— 3-M —

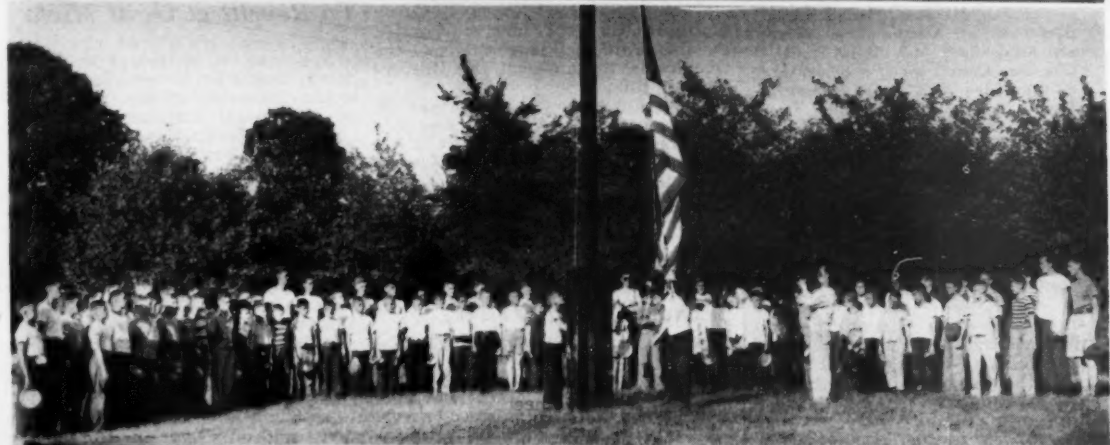
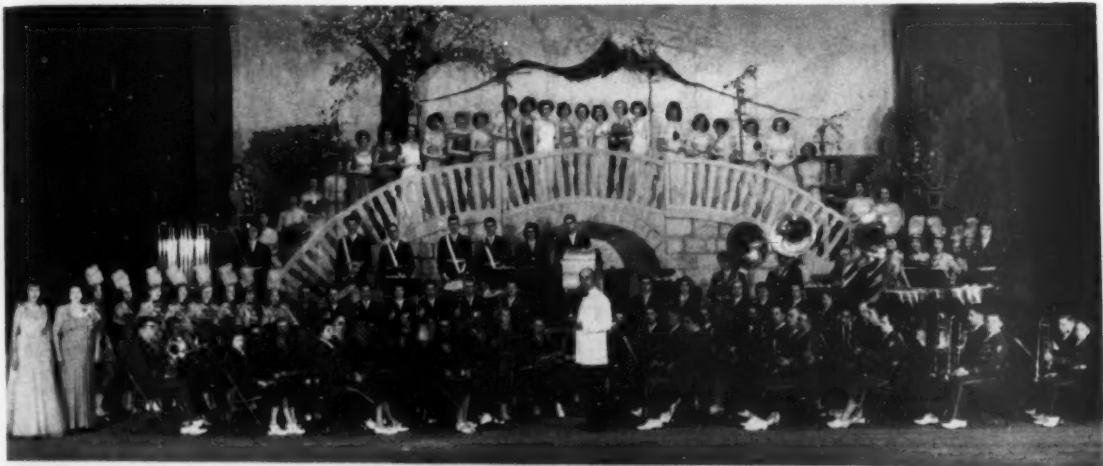
The following music educators have been named to the National Advisory Council for 1952-53: Herman Beringer, Dir. of Music Immaculate Catholic High School Chicago, Illinois; James L. Buckborough, Dir. of Music Public Schools Huntington Woods, Michigan; Corniel Hammond, Dir. of Vocal Music Santa Fe Public Schools Santa Fe, New Mexico; E. Arthur Hill, Dir. of Music Elgin High School Elgin, Illinois; Roger O. Hornig, Dir. of Music High School Wisconsin Rapids, Wisconsin; Emmett R. Sarig, Music Extension Div. University of Wisconsin

(Turn to Page 53)



Here we see Mr. Arthur Seith receiving the charter of the Modern Music Masters Society for the Argo Community High School in Illinois, from Alexander M. Harley, National President. Schools across the nation may now join this educationally sound national organization.

It All Happened Very Recently



(Top) They got the idea from The School Musician. Yes, the Zion Junior Band, Directed by Dave McElroy, and sponsored by the Christian Catholic Church in Zion, Illinois, liked the picture on the December 1951 cover so well that they decided to use the theme in staging their annual concert. (Middle) The internationally famous Joliet Grade School Band under the direction of Charles S. Peters is shown how they looked as they stand at attention while "Old Glory" is brought down with proper dignity, at their own summer music camp. Mr. Peters can be seen at right center sounding "Retreat" and "To the Colors" for his championship band. (Bottom) This outstanding all-girls Band is from the Sacred Heart Academy at Wichita, Kansas. Under the very capable direction of Sister M. Salome, the 75 girls perform as finished musicians for parades, football and basketball games conventions and school assemblies.

For a Continuous Report on the Progress of the "All-American H.S. Band" and "The Big Brass Band"—Read The SCHOOL MUSICIAN each month.

Piano Winner



Pictured here at the piano is the Texas Grand Prize Winner of the Kimball Piano Contest. She is Miss Dorothy Lang, San Antonio, Texas, High School student. Behind her, left to right: Dr. H. Grady Harlan, president of the San Antonio Music Teachers Association; Mrs. Tekla Staffel, Chairman Class I group and teacher of Miss Lang; and James E. Holtz, Piano Department Manager, San Antonio Music Company, donors of the piano.

Chicago-Area String Conference Makes Hit

By
Wolfgang Kuhn, President
Illinois State Unit of ASTA

A Chicago-Area String Teachers Conference was held on Saturday and Sunday, June 28-29. It was sponsored jointly by the Music Education Department of the Chicago Musical College, the Illinois State Unit of the American String Teachers Association, and Lyon and Healy. Meetings, held in the Little Theatre of the Chicago Musical College and the new Recital Hall in the Lyon and Healy Building, were attended by 86 string teachers, music educators, and representatives of various commercial concerns.

The program on Saturday morning consisted of a panel discussion on the subject "What can be done to promote string interest in the Chicago area?" Discussion leader was Sylvan Ward, past president of the Illinois State Unit of the ASTA, and noted Chicago music educator. Members of the panel were: Dr. Helen Howe, Director of Music, Chicago Public Schools; Mr. Ray Huntington, Chicago Musical College; Mr. Bernard Fischer, Schurz High School, private teacher, and author of a number of pedagogical works; Mr. Milton Goldberg, Skokie School, Winnetka, and private teacher; Miss Rosalind Wallach, Director of Music, Des Plaines Public Schools, and private teacher; Mr. Wolfgang Kuhn, Asst. Professor of Music Education, University of Illinois, President of the Illinois State Unit of ASTA.

Highlights of the Conference were the lecture-demonstrations given by

Mr. Samuel Applebaum on the subject of "With the Artists", in which he explained and demonstrated many aspects of violin pedagogy. Mr. Applebaum is American Editor of The Strad Magazine, and a pupil of Auer.

Dr. Duane H. Haskell, one of the founders and first president of ASTA, who is now serving as Acting Dean of the Chicago Musical College, spoke on "ASTA Today".

An organizational meeting of ASTA was held, during which Wolfgang Kuhn, President and Otto Leppert, Secretary-Treasurer of the Illinois State Unit of ASTA, led the discussions on the plans and program of the Illinois ASTA.

A set of slides, synchronized with sound, on the subject of "The Organization of the String Class" was also presented. It was produced at the University of Illinois in connection with its teacher-training program in strings.

Musically, those in attendance were rewarded by a concert presented by Miss Charlotte Chambers, Violinist, Miss Virginia Parker, Soprano, and Dr. Rudolph Ganz, pianist. Another highlight was the concert presented by the Walden String Quartet, the Quartet in residence at the University of Illinois.

It was gratifying to see, that all discussions, demonstrations, and lectures indicated a great interest in the promotion and organization of string teaching both by private teachers and by teachers in the public schools. It is hoped that this meeting will mark a start of a regular series of such worthwhile conferences and workshops.

Leonard Smith Writes March for Columnist

Leonard B. Smith, well known to thousands of school musicians and directors is writing a new march "The Town Crier March" as a tribute to Mark Beltaire, famous writer of "The Town Crier" column in the Detroit Free Press.

Mr. Beltaire often carries complimentary and encouraging releases on director Smith's concert band in his daily column.

Attentive



Little Karen Jessop and Lee Wilcox must have been practicing pretty hard for their band director, Randall Spicer, as he put his Boulder, Colorado, Summer Band through its paces.

Geo. Cavender New Asst. To Revelli at U. of Mich.

Appointment of George R. Cavender as instructor in wind instruments in the University of Michigan School of Music and assistant director of University Bands was announced recently by Marvin L. Niehuss, dean of faculties.

The appointment is effective with the start of the 1952-53 University year in September. He will replace Jack K. Lee who has resigned, after four years at the University, to become an associate professor and director of bands at the University of Arizona in Tucson.

Cavender comes to his new post from Ypsilanti where he has been director of instrumental music in the Ypsilanti Public Schools since 1947. As assistant director of bands, he will work with William D. Revelli in drilling the University Marching Band, serve as assistant conductor of the Symphony Band, and be conductor of the Varsity Band. He also will have teaching duties in the wind instrument division of the School of Music.

32 Piece Band from School of 45



Here is a 32-piece band made up from a school with a total enrollment of 45. Under the direction of Mrs. Alberta Murphy, this high school band from Armington, Illinois, brings honor and joy to the school and community.

First Canadian Band To Come Under Recreation

Boasting the only band in Canada coming directly within the Programme of the Recreation Director, the Halifax, N. S., Recreation and Playgrounds Commission may justly be proud of what has been accomplished for the boys and girls. Four years ago when R. K. Smith, Recreation Director, and himself a bandsman and musician, decided that some place should be given to Instrumental Music among the boys and girls, some people did not think it could be done. There being no classes for Instrumental Music in the schools, Mr. Smith had to teach "from scratch," and has now produced a total of seventy-one players, of whom forty-one are still active, the others having either moved away from the city or outgrown the Civic Youth Band, as it is called.

After school periods, Saturday mornings, and evenings are utilized by Mr. Smith in instructing in the various instruments, and eleven youngsters from 9 to 15 years of age are now in a newly-formed class. Instruments and music costs are largely underwritten by the Recreation Commission, as were the snappy red and white uniforms which were procured from a school in Texas.

The Band is a real example of democracy, too, maintains Mr. Smith. It is composed of all races and religious views, including Jewish, Greek, Negro, and Chinese, and all get along extremely well under his baton. The Band plays for numerous local functions, has won cups at festivals, and has appeared at various functions throughout the province. The Band is not a money-making organization. "I tell them that the more talent a person develops, the more he or she must be prepared to give of it to others," says Mr. Smith. "There is a real lesson in citizenship involved, as there is in all our recreation programming." Everyone feels that there is, too, and that many recreation planners could well take a leaf from Mr. Smith's book, for since the accompanying photo was taken, he has added five twirling majorettes, a drum major (complete with busby and white kid gauntlets), and four little boys as flag bearers, making a fine street showing in any parade. Not satisfied with this accomplishment in the field of musical recreation, Mr. Smith directs no less than three church choirs — one mixed voices, one all boys, and one of men's voices.

Richman Leaves Faculty Of Music Conservatory

Dr. Luther A. Richman, for the last four years Director and Dean of the Faculty at the Cincinnati Conservatory of Music has resigned that post to become Dean of the College of Fine Arts, Montana State University, it was announced by Thomas Hogan Jr., President of the Conservatory's Board of Trustees.

Canadians Plus Recreation Equals Band



This happy looking organization is the only band in Canada which is under the sponsorship of the Programme of Recreation. R. K. Smith is the director of these bandsmen from Halifax, N. S.

Jack Lee Is New Director Of U. of Arizona Bands

The University of Arizona will have one of the finest marching bands in the country, if Jack K. Lee has his way.

Lee is the new band director, whose appointment by the University's Board of Regents is effective September 1. He comes to Tucson from the University of Michigan, where he has been assistant conductor of bands and drillmaster of that institution's nationally famous 150-piece marching band and 70-piece varsity band since 1948.

The Michigan marching band is noted for its formations and has a reputation for being one of the most musically accomplished units in the United States. Life magazine published an 8-page picture story about it two years ago and an R.K.O.-Pathe documentary movie on the Michigan Marching Band is currently being shown throughout the country.

As associate professor of music and director of university bands, Lee will be a member of the faculty of the U. of Arizona's College of Fine Art. According to Dean John B. Crowder, of Fine Arts, Lee regards the marching band as a "missionary of music" and has a thorough knowledge of every musical instrument he directs. Lee plays the cornet, trumpet, saxophone, flute, clarinet and French horn. He studied woodwinds, brass and string instruments at Ohio State university, which awarded Lee two degrees—B.S. in education and M.A. in music. An active band arranger, he is also a composer, whose works include "The Gremlin's Victory March," and a number of other scores

for band and orchestra. He has just completed a textbook on marching band techniques.

During World War II Lee served in the Pacific theatre as a sergeant with U. S. army infantry intelligence. In 1947-48 he was Supervisor of Music of the Worthington, Ohio, schools, and leader of the 32nd division Ohio national guard band. He is married and the father of two children.

Music Educators Grieved at Death of Ken Bovee

By Gordon Allen
Detroit, Michigan

Marguerite Hood gave me the sad news of the death of Ken Bovee. He was driving alone up to National Music Camp when his car turned over. No other car but Ken's was involved as far as is known. He was buried in his home city, Ithica, Michigan, June 29.

Ken will live in the lives and hearts of all of his students. We at one time did our best to have him teach in Detroit. He would have been a wonderful asset anywhere. How fortunate it was for Ken and Oxford, Michigan, that he decided to remain in a smaller community. This should be impressed upon all young teachers who are seeking the glories and higher pay in big cities.

Equally good at administration, Ken will be missed by the Michigan School Band and Orchestra Association and National Music Camp, where after endless hours of exacting detail work, Ken would take his place as director, with equal facility.

To his Oxford, Michigan, students, no one can ever take his place in their lives. Yet, they too meant much to him. After the outstanding appearance of the Oxford Band in Chicago, Ken had the highest praise for his players. "They do the work," was always his reply to personal praise.

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Flossmoor, Ill.



Baton Twirling Section

News . . . Clubs . . . Views . . . Associations . . . Activities . . . Pictures

SM Writer Again



Don Sartell, often referred to as "Mr. Baton" will again contribute many fine releases to the SM's Baton Twirling Section. He will personally edit the monthly Twirling Lesson, News and Views, and many other features, including the invitation of prominent twirling authorities to express their views on twirling. Founder and National Adjutant of NBTA, he has gained an enviable reputation among the 125,000 twirlers in America today.

Choose Your Majorettes Wisely

By

HARRISON ELLIOTT

NBTA State Counselor for South Carolina, Director of H.S. Bands, Latta, S. C.

Experienced bandmasters will recognize and, I think, agree with the points I hope to make in this article. Consequently, it is to the novice and embryo director that these remarks are addressed.

The band's majorettes should be selected with the utmost care, after much deliberation. Many directors regard the majorette as an unimportant, but necessary, adjunct to the band, and front their marching groups with those sweet young things who tug most persistently at the directors' lapels.

The selection of a majorette requires time. First, the director should reach some conclusion as to the type of girl who would be most ideal. He should then set about discovering the largest possible number of candidates to fill the positions. Ordinarily, direc-

(Turn to Page 46)

The Twirling Workshop

By **Floyd Zarbock**
Twirling Drum Major,
U. of Mich.

When any form or art is in its embryonic state, it is only natural that few problems, if any, should exist, but as this form or art develops into something very large invariably you find that due to its size and complexity, it will be surrounded and perhaps even engulfed by problems.

The purpose of this column shall be to discuss these problems from all angles and if possible to draw sound conclusions. We invite you, the reader, to send in any and all questions or problems that you have concerning any phase of twirling, contests, judges, clerking, or drum majoring. We can not over-emphasize how important it is that you all participate in these discussions, as we shall call them.

It is from logic that one who is about to start twirling might ask the following questions: *Why twirl a baton? Will it ever benefit you? If so, how? Does it play a major role in the present day educational system? Are there any goals that one should strive for?*

Why twirl a baton? It is one of the best ways you can improve your coordination, and it will help you with your poise. If you do any competitive twirling, you will develop stage presence and showmanship. The following answers to the preceding question will supplement the first question.

As for the benefits. If by good fortune your proficiency is such that you are able to hand down to others a portion of this art, you are contributing where contribution is needed. Besides teaching, you can guide others by adjudication. From twirling you should have also acquired the ability to evaluate objectively not only other twirlers and their twirling but also arts, such as music.

To enumerate on the third question. In the past decade you have witnessed the tremendous growth of the physical education program. What sport or form of exercise offers more than twirling does? At present we find that twirling in schools is left entirely up to the band director. This is a start in the right direction, but it has a long way to go before it becomes a major part of our high school or college curriculum. Since band directors invariably use twirlers, it is only natural that twirling should be a must in their education.

You should definitely have a goal when you start twirling. Some of

(Turn to Page 47)

Senior Champs



Here are two of the new World Champion Twirlers. (Left) Miss Alta Burg of Red Lion, Pa., who won both the single and two-baton championships, for Senior Girls Division. Congratulating her is Tommy Zedaker of Burghill, Ohio, new World Champion Baton Twirler for Senior Boys Division.

World Champions Announced—IBTF


By **Eddie Sacks**

Hundreds upon hundreds of twirling stars who were in Johnstown, Pa., to vie for the high twirling title, World's Baton Twirling Champion, received a royal welcome.

The World's Championship festivities started on Thursday evening, July 17, with a welcoming dance with an attendance of over 7,000 people. Early Friday morning, to the accompaniment of stirring martial music, the World's Baton Championship got under way. Despite the overwhelming heat during the morning and afternoon eliminations, the contest was run off to perfection under the direction of International Baton Twirling Foundation (I.B.T.F.) Officials. At 7:00 p.m. Friday started the most colorful parade ever witnessed in the East in honor of the Official World's Baton Championship. Hundreds of drum majors, majorettes, and twirlers rode in convertibles, strutted, and marched in front of over seventy-five thousand spectators. Then came the big moment at 8:15 p.m. when the crack one hundred-piece champion Johnstown High School Band fanfared the beginning of the mammoth music spectacle in honor of the newly crowned World Champions. Hundred piece bands, world renowned drum corps, such as the Air Corps Drum and Bugle Corps from Washington, D. C., many choruses, accordion bands, and international dancers sere-

(Turn to Page 47)

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IBTF To Encourage More Boy Twirlers For Future Contests

Maynard Veller

Recently, the IBTF Headquarters received notification that in some parts of the country, there are no separate classes for boys and girls in twirling contests. We are pleased to state that in most contests today there are separate divisions. This separation seems to be more satisfactory for the girls, and the contest is more interesting for the boys. IBTF is trying to encourage boys' contests and even though boys' classifications are not too well attended at present, we feel that within time there again will be more boys entering these contests. We are going to have to continue to have male twirling judges for the future years, and these judges must come up through the ranks of our young boy twirlers of today. Let's keep the classes separated. Let's also keep a twirling contest for boys in your twirling contest.

Learn to Twirl a Baton

Be a Champ. We'll Show You How

A MONTHLY FEATURE

By Don Sortell

To start the new school year off right let's discuss two of the most spectacular movements in twirling, the toss and the throw. Once a twirler has mastered these movements he will find that each will serve as a root from which many variations and combinations will stem.

When properly executed a high throw will most always win a round of applause from any group of on-lookers. Speedy tosses executed in a precise manner will add a professional touch to most any routine.

There is a Difference

A throw is any aerial released from the end of the baton shaft. A toss is an aerial whereby the release is executed from a twirling position or the center or near-center of the shaft.

Tosses usually bear greater speed, while throws gain more height. Throws are most ideal for parade and field work while tosses work better indoor performances. Tosses employing just one, two or three revolutions are usually called flips.

Start by Learning Toss

Start by doing several regular two-hand twirls. Notice where ball rolls over right thumb and falls into waiting left hand. This is your point of execution. After executing several two-hand twirls, raise the right hand quickly as the shaft rolls off your right thumb. This will send the baton into the air. Practice this release several times.

Catch Very Important

It stands to reason that the catch is an important part of the throw. As the baton descends after making several revolutions in the air extend your right hand to a position just above your forehead. This is the point hand-baton contact. Note that when you are making a catch your palm is down. You make the catch

in the same manner you would when doing a regular two-hand spin.

A Time Toss

After practicing a regular toss until you are completely confident of both the release and the catch you will find it easy to perfect the time toss. A time toss is one that makes a predetermined number of revolutions before the catch is made. Most always the tosses used by top contest twirlers are time tosses. By knowing in advance just how many revolutions the baton will make, a contest twirler finds it easier to gain complete smoothness and accurate precision.

That Extra Touch

Whether it be a time toss or just a plain aerial, twirlers can gain that little added extra touch by doing the following: After making initial release, keep head and eyes straight ahead and count 1-2-3 then look up. You will be surprised at the results. It will help to create an air of complete confidence.

The Back Catch

Once you have mastered the toss and have become familiar with a time toss and throw you are ready to attempt the back catch, probably one of the most spectacular tricks in a twirler's handbook.

In order to overcome the element of fear, merely hold the baton to your front as shown in illustration (1). Toss the baton into the air as shown and first catch with both hands. Next, do the same thing, only turn your body to the right and make catch as shown in illustration (2). Now you are ready for the actual movement. Execute a regular toss of two or three revolutions. After making release turn to your right and make catch with your right hand at your back side. This is the back catch, as in illustration (3).

To add real dash to the back catch, keep turning to your right after making the back catch and when facing front again release another aerial immediately. Practice hard. See you next month. . . .

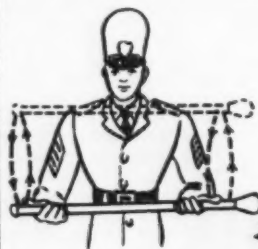


Illustration No. 1



Illustration No. 2



Illustration No. 3

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TWIRLER'S MARCHING ROUTINES

Routine No. 1
By ARTHUR WISE
Lisbon, Ohio

Roman numerals indicate six different baton movements. The regular numbers indicate the counts the baton stays in that position or the count that the baton returns to that position. Therefore 8 counts make up a phrase, four phrases make up a sixteen measure or the first strain of a march. The repeated strain would of course take Roman numeral II, etc. The baton is held motionless on introductions and break-up strains, this is one of the many reasons for majorettes to be playing members of the band, so that they are familiar with the music.

I. Baton is held in carry position over the top of the arm with the baton ball end held between the thumb and first finger, with the hand underneath the baton. You have four movements in this section with the 5th count being like the 1st count, etc.

1—Baton ball up on the right side.

Fig. 1.
2—Baton ball down on the right side. Fig. 2.

3—Baton ball over at left shoulder. Fig. 3.

4—Baton ball down on the right side. Fig. 4. Repeat Fig. 1-2-3-4 for counts 5-6-7-8.

II. The second section or repeat of the first strain requires but two simple movements.

1-2—Baton up on right side. Fig. 5.

3-4—Baton ball around to the left hip. Fig. 6. With the head turning over the right shoulder, return to Fig. 5 and 6 and you have the 8 counts.

III. The second strain of a march uses Fig. 7 for counts 1-2 and Fig. 8 for counts 3-4. Repeat as indicated by counting and you complete the 8 counts.

IV. The repeat of the second strain used Fig. 9 for counts 1-2 which is the same as Fig. 7 and counts 3-4 in Fig. 10 the same as in Fig. 8. Now counts 5-6 in Fig. 11 has the baton making a large sweeping arc shoulder height and back to counts 7-8 in Fig. 12 to a quick thrust outward and back at waist height. On counts 7-8 the majorettes employ what I call a kick step.

V. We have reached the trio strain. Fig. 13 shows the baton to the left on count -1 with the left leg and on count -2 to the right. The odd numbers 1-3-5-7 to the left side and 2-4-6-8 to the right side. This most simple baton movement is perhaps the hardest to do to keep together in rhythm.

VI. Repeat of the trio strain.

1-2—Baton up on the right side. Fig. 15.

I ** 1 *** 5



FIG. 1

II ** 2 ** 6



FIG. 2

III ** 3 *** 7



FIG. 3

I *** 4 ** 8



FIG. 4

II *** 1 *** 5 * 6



FIG. 5

II 3 * 8 4 *** 7 * 8



FIG. 6

III ** 1 * 2 *** 5 * 6



FIG. 7

III ** 3 * 4 ** 7 * 8



FIG. 8

IV ** 1 * 2



FIG. 9

IV * 3 - 4



FIG. 10

IV * 5 - 6



FIG. 11

IV * 7-8



FIG. 12

V ** 1-3-5-7



FIG. 13

V ** 2-4-6-8



FIG. 14

VI ** 1-2



FIG. 15

VI ** 3-4



FIG. 16

VI ** 5-6



FIG. 17

VI ** 7-8



FIG. 18

3-4—Baton around back to the left hip. Fig. 16.

5-6—Baton up on the right side. Fig. 17.

7-8—Baton points out front like the forward march signal. Fig. 18.

This complete routine does not require any twirling, yet it looks good in the parade when done in unison.

We use eleven twirlers to front our band. Each Roman number is shown 8 counts long. You do each movement four times, thus completing your 32 counts.

My suggestion is to be sure each girl understands exactly where the baton is supposed to be at every count. If done at shoulder, hip or

(Turn to page 53)



Let Me Answer Your Flute Questions



By Rex Elton Fair

Greetings!

Here we stand upon the threshold of another New School Year, AND—

We may all do well to remember that we get out of life exactly that which we put into it. That our successes and failures are sure to be measured by the manner in which we assume our responsibilities and obligations there can be no doubt. We believe that this statement is philosophically sound, and that it may be well accepted as a criterion upon which to base all future activities, mental and physical ones alike. It is a fact that each and every one of us must create our own little world in which we live, and so, while acting in such capacity let us build one that is good, one where only helpfulness and happiness are allowed to dominate. If we are to succeed in this we must let diligence, integrity, accuracy and conscientiousness dictate such a course that each ap-

proach hour may be moulded into a golden one.

Original Flute Solos Recommended as Recital or Contest Numbers

We are hoping that all of you who may be contemplating the preparation of flute solos for such use will start studying your chosen ones at very earliest convenience. Please keep this in mind: Most all nervousness preceding any performers appearance as a soloist is caused by lack of confidence in himself. That is to say that: He may be fearful of forgetting, or may be in doubt of his ability to play some difficult passage in a fine clean manner. When preparing a solo for public appearance be sure to remove all doubt and fear by making sure that there are no such measures to so annoy you. Go about "cleaning up" all such measures just as you would to clean the dirty spots off your otherwise beautiful living room rug. We mean by

that: It will be well for you to concentrate on each passage that causes you any anxiety as to your ability to perform it perfectly. It was in this column in the SCHOOL MUSICIAN that we went into great detail as to how to make up Rhythmical Patterns for the purpose of concentrated study that should make all passages comparatively easy to play. These suggestions of such application appeared in the December (1951), January, February, April and June (1952) issues. If you have not consulted those columns we do wish that you might do so, AND—following such experience, we should like to have a line from you telling us of the result. But there! Our enthusiasm prompted by sincere desire to offer you as many helpful suggestions as possible has been the cause of our deserting the compilation of "Original Flute Solos" as promised you at the beginning of this paragraph. Anyhow: Here they are:

(Next Page Please)

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Chopin	Nocturnes Op. I and II	III	CB
Fauré	Andantino	III	GS
Gluck	Scenes from Orpheus	III	CF or CB
Handel	Sonata #4	III	CB
Kuhlau	Menuette	III	CB
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Wolnberger	Sonatina	III	CF
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Mozart	Concertos in D-G-C	IV to VII	CB
Ganne	Andante et Scherzo	V to VI	CF
Griffes	Tone Poem (Very difficult)	VII	GS
Chaminade	Concerto (One of the most beautiful)	VI to VII	BHB
	Note: If beautifully done with preservation of perfectly balanced tonal color, certain triller fingerings must be resorted to. If in doubt, please write R.E.F.		
Quants	Concerto	V	CB
	Note: A most delightful number and not too difficult. Thanks to Harry Bettoney for "re-publishing" it at the request of your columnist.		
Molique	Concerto Op. 60	V to VI	CB
Fair	Via Crucis—Flute solo unaccompanied.	VII	Cole
	Note: This number is descriptive of the Ceremonial Rites of the Penitentes of our great South West. It is—in certain phrases—most difficult to play, but very popular with professional flutists everywhere.		
Enesco	Cantabile Et Presto	VI to VII	And
	Note: This solo is numbered among the most beautiful and interesting ones that Mrs. Fair and I have ever used in recital. There are very few difficult passages contained therein but no false fingerings should be applied.		
Le Clair	Concerto #3 Op. 7. A lovely one it is.	VI to VII	And.
Hanson	Serenade Op. 35	VII	C.F.
	This number was originally written for Solo Flute, Harp and String Orchestra by Dr. Howard Hanson of the Eastman School of Music. Even though written in a modern vein, the "seasoning" as such, does not annoy your columnist, even though he is of the "old school" and does not favor modernism in music. This is probably due to lack of modernistic education, or something.		

Key to Publishers

BHB—Boosey-Hawkes-Belwin, Inc., 43 West 23rd St., New York, N. Y.
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 And—A. J. Andrad, 2871 Erie Ave., Cincinnati, Ohio.
 Pro—Pro-Art Publications, 36 West 24th St., New York City, N. Y.
 RU—Rubank, Inc., Campbell Ave. at Lexington, Chicago, Illinois.
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 Alf—Alfred Music Co., Inc., 145 West 145th St., New York, N. Y.
 OD—Oliver Ditson Co., 1712 Chestnut Street, Philadelphia, Penn.
 JS—Jack Spratt, Old Greenwich, Conn.

Note: Please place this "Key to Publishers" among your files. Reason? We have received many "Review and Reference" copies of Flute Solos, Woodwind Ensembles, Director's Scores, etc. The listing of these

with our comments have been—owing to lack of space—limited to a comparatively few. Future columns as published in The SCHOOL MUSICIAN will eventually include all of them.

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(Starts on Page 22)

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Jerrold A. Lawless

(Starts on Page 23)

band... assistant student conductor—junior year

5. Head drum major... chairman of advisory council... officer in both band and orchestra... student conductor—senior year
6. Winner of 12 Merit Awards and 12 Loyalty Awards (highest possible)
7. Member of 2 to 4 ensembles each year for at least 4 years
8. Recipient of Outstanding Senior Boy Award (naturally)

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2. Member of All-State Orchestra 3 years—1st chair viola 2 years
3. Member of All-Southwestern Orchestra (1951) — 1st chair viola
4. Member of Tulsa Area Band 2 years
5. Member of Tulsa Area Orchestra

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2. Clarinet—2 years Superior in district and state
3. Student conducting — 2 years Superior in district and state
4. Bass voice—1 year Superior in state (all 4 in senior year)
5. Member of 9 ensembles making Superior

Miscellaneous

1. Jerrold plays the following instruments: piano, violin, viola, cello, clarinet, saxophone, horn, baritone. Also sings bass.
2. Stands 5th in his graduating class of 125 with 93% plus (highest boy)
3. To date has been offered three scholarships at the University of Tulsa and three scholarships at the University of Oklahoma
4. Was recently written by up the local paper and the Oklahoma City Times as the "One Man Band"
5. Plays viola in the Tulsa Philharmonic Orchestra

Jerrold was 18 on May 15th. He has accepted a McClure scholarship of \$500.00 at the University of Tulsa, has signed up for ROTC, and will major in Music Education.

During this past summer he has been playing horn in the Tulsa Municipal Band, and will play viola this fall in the Tulsa Philharmonic Orchestra under H. Arthur Brown.

Jerrold A. Lawless is an outstanding example of what school music will do for teenagers. We are proud to present him as a model teenager for everyone to follow... Judy Lee.



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By Angelo La Mariana

Send all questions direct to Angelo La Mariana, 194-28 112th Ave., St. Albans 12, Long Island, N. Y.

Greetings! It's nice to again welcome back our readers and to start afresh on a new school year. With this "Back to School" idea in mind, we are going to deviate slightly in this September Issue from the usual string column.

Very recently, I was invited to a discussion group of young music teachers. Most of them were just completing their first teaching year. They discussed many technical problems concerning both teaching methods and instruments, texts, etc. but almost to each teacher, one problem seemed mutual. It could perhaps be worded . . . "How do you SELL Music or a string program". Say it how you will, "How Do You Plant the Seed" or "What Steps Can I

Take to Convince Parents of the Value of Music as a Study?"

It further occurred to me that this was a problem for ALL of us. For in order for strings to be on the march, we must constantly be "selling" them.

Since each school system has its own problems, we will approach this problem in a pretty general way. Each of us has his own "best" manner of presentation; if yours is oral, a speech to the P.T.A. or the Mothers Study Group might be the best plan for you—if you do better "on paper", try getting up a booklet (it can be either a very simple mimeographed affair or a fine printed one with lots of good illustrations (never underestimate the value of really good pictures). At any rate, as string educators, it is very essential and necessary that we go "all out" to convince or "sell" parents, students, or school boards alike just how important

music is as a present day study and a future day vocation or avocation.

To "shape up" our sales talk, it might be a good plan to divide the subject matter in half. First evaluate Music as a vocation and an avocation and then secondly (after we hope we have convinced them on Music) evaluate the worth of a string program.

WHY SHOULD MUSIC BE CONSIDERED AS A VOCATION?

Music has almost as many branches as a tree:

1. **Teaching:** Music is a subject taught in every level of learning. If a student wishes to teach kindergarten, music will have value (rhythm bands, group singing). If he prefers to teach college or high school level, there again he may do so. He may teach it privately from his own studio, or in a school system. (In other words he may be self employed.) He may combine teaching it with other music work (such as church organist, teaching piano, etc.). At this writing, there is a scarcity of music teachers in many communities.

2. **Performing Music.** Here you may elaborate as detailed as you wish (soloists, members of symphonic groups or popular dance groups, etc.).

3. **Conducting:** Again you may be explicit as you want: to go into the work available to conductors of municipal bands, orchestras, choruses or choirs. Use local examples . . . also have available the growing number

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Sprinkle your talk or pamphlet with many illustrations of local interest and national too. Build up on any classification that would appeal particularly to the group concerned.

WHY SHOULD MUSIC BE CONSIDERED AS AN AVOCATION?

As an avocation, Music is a key that opens many doors.

1. This is an age of great acceleration. To be able to relax with a hobby is a fine thing. Music can be that hobby. It can be enjoyed alone in a solitary room or with a large group. Either as a player or a listener. It can take the form of "collecting as a hobby"—old manuscripts, old concert programs, old instruments, etc. Hobby of creating or building instruments: I know an organist who has just completed his second harpsichord. It can be more passive; listening and collecting folk tunes.

2. An amateur musician can join and is usually happily welcomed into community symphony, choral groups, or church choirs. This provides a fine opportunity to make new friendships and meet others with similar interests.

3. Playing music (this perhaps applies especially to younger people) is a constant lesson. It teaches cooperation for there are subordinate parts as well as solos. Musicians learn early to cooperate is to play the game fairly. Each player must carry the burden of his own part and his acceptance of this responsibility helps to build real character.

4. There is a great abundance of music (to be played or for listening). Imagine an endless source, to be tapped at will.

5. The study of music will provide a better means to enjoy more thoroughly musical works. No matter what the game, it is necessary to know at least some of the rules.

6. Music is sometimes called the universal language. A student of music can go into a strange country and not know a word of the mother tongue and yet sit and play in perfect harmony in any musical group.

7. A student of music will find through the study of operas and other works, that he is absorbing a great deal of knowledge about other countries, peoples and traditions.

8. Music combines happily with a thirst for travel. Music Festivals are held throughout our own country and abroad. Also a member of an opera group or symphony may travel to many places while performing.

9. The cultural value of music is perhaps the greatest of all. Also a student may neglect his instrument for years, but the understanding and appreciation he has acquired will never fade and he will be able as long as he lives, to participate in the enjoyment of conversation, casual playing and the listening of good music.

We hope now that your listener or reader is considering music favor-

COVER PICTURE

Yes, it's "Back to School" for over 3,000,000 school musicians during the first two weeks of September.

The cover picture denotes the general theme of school music teachers everywhere as they recognize the need for a "Balanced School Music Program." You will note that band, orchestra, choral, piano, and fretted instrument are pictured. The accordion is also being recognized as a regular school music instrument.

A 17" x 12" three-color poster of this beautiful picture is available to schools without extra charge from all National Association of Music Merchant members. Look for the decal on your music merchant's door. If you are unable to secure one from your merchant, write to The SCHOOL MUSICIAN.

ably. Here is a good opportunity to enumerate the values of a string program and its advantages over that of other types of instrumental programs.

THE VALUE OF A STRING PROGRAM

1. Economy: Point out that it is possible to purchase for a beginning student an adequate violin and bow for about \$35.00. This is considerably cheaper than practically any other instrument (of the same quality). (You may back up these figures with comparatives).

2. The stringed instruments are now being manufactured in scaled sizes. The manufacturers are cooperating with the M.E.N.C. Committee on Strings and have produced excellent (and now available) children's sized string instruments. This again is not possible with other types of instruments. Because a small or growing child can handle his instrument, he is less apt to lose interest. The instrument "fits" the child just as his mittens or shoes.

3. Altho in the piano and a few other instruments, both hands are used, they are not used to the extent of muscular coordination that a string player must use; therefore string playing is a fine coordination builder.

4. There is a great need for string players. Because strings are fit to carry the burden of technical and interpretive demands, they form the largest and most important section of the orchestra. For precisely the same reason, they hold the same prominent position in Chamber Music. Therefore, if for no other reason than the character of the string instrument itself (and as follows the music that is written for strings), a string student is drawn into Great Music.

While reviewing this emphasis on music and strings, I am reminded of a saying of St. Saen's—"There is in Music something which traverses the ear as a door, the mind as a vestibule, and which goes yet further." Perhaps as string educators or teachers, we are privileged to counsel or guide a child so that music is emphasized for him and that in time he too can appreciate the words of St. Saen: if so, this is one of the richer and far reaching benefits of an educator.

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School Music Is Helping To Rebuild Korea

(Starts on Page 12)

who had been educated in the United States, organized the first university band at Chosen Christian University. This band of thirty-two players influenced the high school movement in the years to follow. Small bands were organized in the Patchai High School, Whey Moon and Central High Schools in Seoul. Unfortunately when the communist armies came down from the North most of the instruments in the universities and high schools were destroyed or confiscated.

Seoul is fast beginning to live again, however, it will take many years to rebuild the schools, homes and industries. Music education can play a great part and is already giving inspiration to thousands of young people who will be on the ground floor in rebuilding the Korea of tomorrow. Just as school music and the band movement has meant so much to the young people and communities in the United States, it can also help the building of confidence and community spirit in this "Land of the Morning Calm." Lack of band instruments and pianos at this point is the greatest obstacle. Surveys in several schools on the island and in Pusan reveal a very few, very tired, old Japanese instruments which should have been retired years ago. Requests have come from many of the schools of the province to the writer to organize bands. There is only one drawback—they have no instruments. The enthusiasm is there, the teachers are quick to grasp the ideas, and the boys and girls are most eager to participate in the music program.

Can a good school music program soothe the wounds of these war years in the young Korean and in turn help him build a better world of tomorrow in this part of the globe? I sincerely believe it can and I intend to do everything possible to make that dream come true in the minds of these children of God.

With a yank like Charles E. Gilbert guiding these Korean children toward a greater and more promising life through music, we should be proud to help him in every way possible through the donation of instruments, equipment and supplies to carry on this magnificent work of democracy.

It is suggested that Music Educators and manufacturers everywhere read, study, and meditate on this inspiring article and then take active steps to send him material.

You may write him as follows:
Charles E. Gilbert, Cheju Do Civ Asst Team, UNCACK, 8201 AU, APO 59, c/o PM San Francisco, Cal.

The Editor

Sullivan Wants Ideas

(Starts on Page 23)

\$5,000.00. Please get your readers to give me their opinions. Do they think new uniforms would be in order, to go with our new building? Do they think we should get our school colors, which fade so easily, or it is O.K. for a band to have uniforms of different colors than the high school colors? Now after all of this is answered, I would like a few

suggestions on how to get the money for the uniforms.

Well, I've taken up enough of your time. I hope you can find something worth printing in your section.

Until the next issue of SCHOOL MUSICIAN, or until I get another brain storm to write you about,

Yours sincerely,

Danny Sullivan
P. O. Box 354
Fayetteville, Arkansas

Teenage Editor's Note: Boy I'll say you have plenty of things that are worthwhile printing. Come on gang, let's give Danny Sullivan some help. How about it? Write direct to him at the above address, or to me at The SCHOOL MUSICIAN, and I'll print your suggestions. O.K.? . . . J. L.

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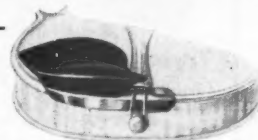
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ploited. Playing low c, or Bb, in piano, is not an easy task. Because of the low register (good practice), use of sharps, cadenza, and signs (also good practice), the solo might be graded 3-3½, and useful for light type programs.

Diana (for Eb Alto sax)—by Ferde Grofe Big 3 Music Corp. \$1.00

Diana is quite different in mood and content from the Valse. Though a brilliant type cadenza follows the piano introduction, the piece continues in a rhythmic, swingy fashion. Syncopated figures are found in the first strain. The second strain (4 sharps) continues this swingy popular feeling. The subdued Trio, in one flat, asks for rubato playing. For light assembly or popular programs, novelty nights, etc., this number would be of use. Grade 3½-4.

Associated Music Publishers has, in the past months, issued several interesting ensemble works. The Trio by Richard Walker, and the Clarinet Quartet by David Kraehenbuehl were reviewed in the Summer column. Two new quintets will now be discussed.

Divertissement for Woodwind Quintet—by Gerald Hartley AMP 3.50 1952

Gerald Hartley was born in Spokane, Washington, and was trained as a percussionist by his father. Having studied composition under McKay and Verrall at the University of Washington, Mr. Hartley is currently teaching in the Spokane public schools.

The five movements of the Divertissement are marked Prelude, Mouvement Perpetual, Nocturne, Gigue, and Marche. The first movement, a vigorous mood with fast flute passages, is followed by the Vivace in 2/4. Tonguing against slurring offers contrast in this perpetual movement. The Nocturne, an Andante in a variety of metres, is demanding. Opportunities for self expression are present; control is necessary. Following the 6/8 Gigue is the March in 4/4. Though not technical, the March demands particular playing for true effect.

The Divertissement is certainly contemporary in outlook. Each of the instrumental parts has some demanding passages, such as the low oboe tones in the March, to be played pp. The work is interesting and offers valuable ensemble experience. A good high-school group could handle this work. Grade 3-4.

Elfin Dance for Woodwind Quintet—by Suzanne Thuot Kirby AMP 2.50 1951

Suzanne Thuot Kirby, a pianist, clarinetist, and saxophonist, studied composition under Quincy Porter and at the Julius Hart College of Music. She conducts the Willimantic Oratorio Society (Conn.) and is organist at the Christian Science Church.

The Elfin Dance is a short, one page, 2/4 vivace (♩ = 160). Articulate tongues are needed here, because in every part (especially in the clarinet) there are fast, triplet, tonguing passages. The dynamic contrasts must be particularly attended to if the correct interpretations are

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to be gained. This work would make a fine incidental recital number, its shortness bringing needed variety to collegiate programs. A VERY good high school group could tackle the Elfin Dance. For the technically able, this number will be great sport. Grade 4-5.

Mattinata for Eb alto sax—by Leoncavallo (arr. by Clifford Barnes) Ludwig Music .50 1950

This number is well known in its popular version, "You're Breaking My Heart". The solo is short, one page, and in 6/8. Arranged in three sharps (for sax) and in the middle of the register, the number lays well for the instrument. For material of a light nature for light programs, this number would be a pleasant choice; it is not technical. Grade 2.

Sax Caprice for Eb alto sax and piano .75 Grade 3 1950

Fairy Princess for Eb alto sax .75 Grade 2½ 1952

Two Marionettes for two Bb cl. and piano .60 Grade 2 1952

All by *Floyd O. Harris Ludwig Music Co.*

These numbers, part of the series, Instrumental Solos and Ensembles, written by Mr. Harris, are conceived as training material.

The Sax Caprice calls for a good tongue. After a piano introduction the sax takes a cadenza. The Caprice in 2/4 (G for sax) then follows. A change of key (C for sax) occurs at the Trio. For practice in tonguing this solo is useful; throughout a fast tongue is necessary.

The Fairy Princess is also a Caprice and contains the piano introduction followed by a cadenza. Though a good tongue is needed here there is not as much tonguing as in the Sax Caprice. The student will experience rubato playing in this solo and will find himself in easy keys.

The Two Marionettes is a tuneful little duet for clarinets. An Andante Cantabile (4/4, C for cl.) offers opportunities for self expression and phrasing. The Allegro Moderato, not difficult, leads to the Trio. For easy duet material this little piece fills the bill.

Deep Purple—by Peter De Rose 1.50 Grade 2-3

Alice Blue Gown—by McCarthy and Tierney 1.50 Grade 3, both for Bb clarinet quartet arranged by William H. Challis Big 3 Music Corp. 1952

These two intelligent arrangements by Mrs. Challis should be enthusiastically welcomed into the repertoire. Deep Purple and Alice Blue Gown, long beloved melodies, are brought to the Bb quartet. For recreational purposes, light programs, and for pure delight in playing, these arrangements are wonderful.

Deep Purple is scored in C. The leads are usually taken by the first and fourth clarinets, but all parts have something interesting to do. The arrangement is not technical so there is a real chance for tonal, expressive, and interpretive work. The first clarinet does not play above d, above the staff, while the fourth part is restricted to the chalumeau. Good practice in intonation and ensemble

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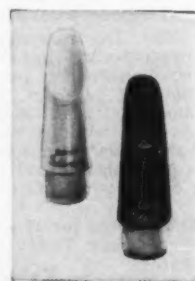
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work may be received from this number.

Alice is perhaps a bit more demanding. The introduction, in 6/8 and in G, is marked with several fermats, this, good practice for an ensemble. The voicing of the melody proper (waltz in 3/4) is lovely. This delightful arrangement, if carefully rehearsed, can be both a pleasure to play and hear.

See you next month.

The Band Stand

(Starts on Page 18)

ber to Dr. Hazel G. Kinsella. It is 'composed in commemoration of an American time and spirit as contained in the songs of the California gold rush of 1849.'"

(For information write to Mr. Walter C. Welke, Director of Bands, School of Music, University of Washington, Seattle, Washington.)

TO BE CONTINUED IN A
FUTURE ISSUE — WATCH FOR IT

All persons submitting photos of BAND STANDS or of COLLEGE BANDS as called for in this issue, are directed to send them to:

Arthur L. Williams, Editor
THE BAND STAND page
Rice Hall
Oberlin, Ohio

PLEASE MENTION THE SM WHEN WRITING

Music Week Contest Winners Announced

(Starts on Page 8)

what his size, could participate in the Targ and Dinner Window Display Contest and have equal opportunity to win recognition.

The difficult task of judging the many entries was done by Mr. Clifford V. Buttleman, Executive Secretary of the Music Educators National Conference, Mr. Forrest L. McAllister, Publisher of The SCHOOL MUSICIAN, and Mr. Richard Kennedy, partner of Kennedy-Michelle, Inc., window display and set designers.

Forbes-Meagher Music Company of Madison, Wisconsin (picture above), won the 1st prize in Division II, and in addition to portraying the pleasure of family group music, Mr. Frye, Vice-President of the firm, featured daily organ demonstrations in the store. They also cooperated through radio and newspaper advertising with the University of Wisconsin's School of Music in the promotion of National Music Week. The University Music Week included almost daily concerts and musical events. All this was integrated with the local public schools, as well as with the Vocational School orchestra concerts.

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(Starts on Page 16)

on and will fill an important place in the hearts of all humanity.

By way of indorsement, Dr. Herman L. Shibler, General Superintendent of Education in the Indianapolis Schools says, "An Adult Education Band provides an outlet for the many years of training that the individual has had during his elementary and high school life in the field of instrumental music and therefore somewhat alleviates much wasted effort and expense."

Mr. H. L. Harshman, assistant Superintendent of Schools, states, "The band sponsored by the Adult Education Division of the Indianapolis Public Schools under the direction of Mr. Hughes is contributing to the musical education of the members of the band and to the community at large. The band has just completed a series of concerts, appearing at open-house programs at Broad Ripple High School, Emerick Manual Training High School, Arsenal Technical Schools, and Cripus Attucks High School. The interest that has been manifested by the members of the instrumental groups will materially help in the over-all music education program of the Indianapolis Public Schools."

The supervisor of Adult Education, Mr. Robert Shultz adds, "The band being sponsored by the Adult Education Division of the Indianapolis Public Schools is contributing to those adults who are products of the music education program of the Public School System. This band has an average age of 26.25 years, 63 per cent of whom are graduates of our local system. They are fulfilling a worth while objective of continuing their musical interest and education on an adult level. The system also sponsors choruses under the direction of trained conductors who have as their objective not only improvement individually, but of making music for fun. The adult music education program enrolls three hundred people, while the whole adult educational program enrolls 12,312 people in 550 classes."

The following outline summarizes the order of procedure which was followed in the organization and working plan for the adult education band in Indianapolis:

1. Letters to the alumnae of the Indianapolis High School Bands ten years back:
 - a. Inviting all interested to a general meeting at 7:30 on

Tuesday, January 8th.

- b. The local high school band masters formed the hospitality committee.
- c. Newspaper publicity was released.

2. Application forms filled in by those interested:

Name

Address

City

Telephone

Instrument

Do you own it?.....

High School attended

City

Year graduated

Write the high school nearest your home

On which of the following committees would you be willing to serve?

- ...Music ...Public performance
 ...Hospitality ...Membership

3. Organization accomplished
 - a. Officers elected
 - b. The four main committees appointed
 - c. Advisory board selected
 - 1) Composed of two representatives from each of the city high schools plus two from out of city alumnae and Mr. Shultz and Mr. Hughes.
 - 2) Responsible for policies.
4. An exact schedule for rehearsals is set up in advance.
 - a. Cards as reminders are sent to absentees.
5. Each member is given an official membership card after he has shown enough interest to attend four meetings.

Anyone interested in forming such an organization, should be sure to clear themselves with the local union and cooperate always with newspapers and school systems.

It is a known fact that music properly directed does radiate harmony, good feeling and peace of mind not only for the participants but those who enjoy listening.

Again we realize more and more that, "Where there is no vision the people perish."

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(Starts on Page 31)

tors place one majorette at the front of each of the band's files. The rank of majorettes is referred to as the line and the girls should be as nearly identical as possible in height, build, facial features, hair style and physical expression. A line of twirlers, some short, some tall, some plump, some skinny, some with "poodle" haircuts and some with flowing tresses, some prancing and others slopping along is the sort of thing one sees too often in street parades.

I think the line of majorettes that most nearly conformed to my own ideal was the twirling staff of the band of East High School, Huntington, West Virginia, during the football season of 1945. The band (Portsmouth, Ohio, High School) was in competition with the mountaineer crew, and, naturally, I watched our opponents with more than casual interest. Identical in size and build, with hair set in an identical fashion, Scottish kiltie uniforms immaculate, with cosmetics and leg make-up evenly applied, the West Virginia steppers exuded class with a capital "C." And class is that toney something that differentiates a great majorette line from one of mediocrity.

A classy line, smartly groomed, with precision marching, military bearing and a smooth twirling routine makes a torso-tossing, hip-swinging group appear cheap and tawdry in comparison. The Radio City Rockettes as differentiated from a burlesque troupe, if you follow me.

Since girls of high school age have a variety of interests, it is not always possible for the director to build an ideal line of majorettes. Still, he can, in time, correct this drawback simply by starting a program of baton twirling in his school, offering baton training to all pupils from second grade through high school. As in planning for an eventual band of 100 pieces, so must the director plan for an eventual line of 6 majorettes. For every 30 beginners started, possibly two or three will continue to work interestingly and progressively through the years until the time when the director's foresight will bear fruit in the form of majorettes of Championship material.

I feel sorry for the modern band directors who must say "I know nothing about twirling." It isn't enough in '52 to be a fine teacher of concert and marching band. The band of today requires a director with complete overall understanding of showmanship. The director needs to apply himself to that rule. Really, there is no excuse for a lack of twirling knowledge. There are any number of baton clinics and twirling camps where, in a week or two-week period, the band director can pick up enough of the rudiments of twirling and flag swinging so that he will at least be able to recognize a wrist-twirl from a figure-8. If the band director positively cannot find time to attend a clinic, he should, by all means, encourage his most talented twirlers to attend. Their

fellow twirlers can then partake of their new knowledge.

I subscribe to The SCHOOL MUSICIAN, the Drum Major and other music and twirling magazines. These magazines help keep me abreast of the fast-changing times. I have found it advantageous to place these magazines in the high school library after I have studied them. It is surprising how much interest in band work is raised among the general student body from reading a good music and twirling magazine.

Scholarship and character are no small part of the warp and woof of a good majorette and the band director in larger schools should consult with the school principal, the dean of girls, and various other faculty members before he makes his final decision as to which candidates shall be selected for the majorette line. Five majorettes of background and breeding are going to resent the sixth majorette if her character doesn't measure up. And the majorette who is failing her subjects in the classroom is no sure thing for long range band service, either. In smaller schools, the band director can handle the majorette selection all by himself for he will know most of the students personally.

Another thing—don't always gauge your twirlers' popularity by loudness of wolf-calls they get from parade watchers. I once knew a director whose drum majorette was the talk of many towns. She was a twister and squirmer, an acrobat and contortionist, a high kicker of mean talent, and whenever she appeared in parade the male element literally blocked the line of march to watch the female whirlwind in action. She was dropped from the band.

The very nature of a twirler's calling is an appeal to the sensual. The majorette, then, must be a lady of unimpeachable character, a girl whose behavior, in school and out, is commendable and above reproach.

In the matter of majorette attire it is best, I think, to let the director's sense of decency and rightness be his guide. For some communities would tolerate majorettes in G-strings and Bikini bathing suits, whereas other cities require more or less coverage of the body. Happily, extremists are in minority and the director will have little or no trouble in agreeing with his line upon uniforms. Once the uniforms are ready to adorn the twirlers, the director must emphasize and continue to emphasize the absolute necessity of keeping uniforms cleaned, pressed and repaired at all times. Otherwise, he will find, to his sorrow, some majorettes reporting for parades and other appearances with seams ripped, boot tassels, and buttons missing, and dress tails on the saggy side.

Once, I proudly showed a photo of my line of majorettes to a college instructor under whom I'd studied in other years. That dignified lady studied the picture and returned it to me with this comment, "Greece had a wonderful civilization." Her implication was that majorettes are just another corrupting influence. I think that she was wrong. You and I must prove my contention by keeping our majorettes always on the

highest moral plane and they will continue to be gloriously American, as stirring as the bright flag under which they strut so proudly.

Proposed Album of Band Recordings—CBDNA-NIMAC

The National Interscholastic Music Activities Commission, successor to the National School Band, Orchestra and Vocal Association and the College Band Directors National Association have endorsed a proposed album of band recordings, to be issued by Columbia Records Inc. This album will consist of a balanced program of band music, to include the following selections:

"ITALIAN IN ALGIERS"—Overture; Rossini-Cailliet
 "SYMPHONY NO. 19" (1st Mvt.); Miaskovsky
 "RUMBOLERO"; Morton Gould
 "SUITE FRANCAISE" (Two Mvts.); Milhaud
 "PROCESSION OF NOBLES"; Rimsky-Korsakov-Leidzen
 "THE KING AND I"—Selections; Rodgers-Bennett
 "THE BLUE TAIL FLY"; Clare Grundman
 "POMP AND CIRCUMSTANCE NO. 4"; Edward Elgar

Columbia Records Inc. will designate an eminent conductor to lead this group.

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Another outstanding development from Wilcox-Gay, available to dealers at the St. Louis Music Supply Company, is the Tape-Disc Recordio. This recorder allows you to use both phonograph records and tape, and to transfer one to the other. This versatile new instrument, the Wilcox-Gay 3C10, lists for \$239.94.

When you write to the St. Louis Music Supply Company, Inc., 4400 Delmar Boulevard, St. Louis 8, Missouri, for more details on these new Wilcox-Gay items, it would be greatly appreciated if you would mention reading about them in The SCHOOL MUSICIAN.

The Twirling Workshop

(Starts on Page 31)

the above statements may give you ideas for your goal. The twirling field can do without the individual or group that has no other purpose but than to beat the next best person or group. Please, be farsighted in your objective.

The art of twirling is and can continue to be a very wonderful field if it is guided along the right path.

Again, may we encourage you to send in your opinions and questions.

Questions: What are your conclusions of the above questions? After an individual has the desire to twirl, what should be his next step? Should corps twirling be encouraged?

Read next month's column for the answers.

Editor's Note: The Editor of The SM is proud to announce to the 6,508 readers of the Baton Twirling Section that Floyd Zarbock, Twirling Drum Major of the University of Michigan Band, and winner of dozens of national and state titles, is to edit this new ambitious and informative clinical column, "The Twirling Workshop." Twirlers everywhere are invited to send questions on techniques, organization, administration, policy, and others to Floyd Zarbock. Address your questions to Floyd Zarbock, The SCHOOL MUSICIAN, 28 East Jackson Blvd., Chicago 4, Ill.

World Champions Announced—IBTF

(Starts on Page 31)

naded the top champions in the baton field. The roaring thunder from over-hanging clouds could not overshadow the thundering applause of the audience.

The following nine youthful twirling enthusiasts' hopes and dreams came true on Friday, July 18, by their winning the various divisions of the World's Baton Twirling Championship:

Senior Girl World's Baton Twirling Champion—Alta Burg, Red Lion, Pa.

Junior Girl World's Baton Twirling Champion—Sonie Rogers, Watervliet, Mich.

Juvenile Girl World's Baton Twirling Champion—Cyl Johnson, Coloma, Mich.

Midget Girl World's Baton Twirling Champion—Mary Jo Holl, Fairborn, Ohio.

Senior Boy World's Baton Twirling Champion—Tommy Zedaker, Burghill, Ohio.

Junior Boy World's Baton Twirling Champion—Benny Schirtzinger, Columbus, Ohio.

Juvenile Boy World's Baton Twirling Champion—Mark Adiletta, Bridgeport, Conn.

Midget Boy World's Baton Twirling Champion—Dennis Dranchak, Binghamton, N. Y.

Senior Girl World's Two-Baton

Champion—Alta Burg, Red Lion, Pa.

Junior Girl World's Two-Baton Champion—Charlotte Ann Monroe, Ravenswood, W. Va.

Senior Boy World's Two-Baton Champion—William Myer, Smithburg, W. Va.

World's Team Champion—Swing Twirlers, Oil City, Pa.

World's Most Beautiful Majorette—Dottie McClure, Baltimore, Md.

The honored guest of the day was Mrs. America, Mrs. Betty McAllister of Detroit, Mich. Mrs. America was one of the judges for the World's Most Beautiful Majorette Contest.

The World's Baton Championship was staged under the direction of General Chairman Mr. Eddie Sacks.

Mr. Sacks is presently Advisor to the International Baton Twirling Foundation (I.B.T.F.). The World's Baton Championship was sponsored by the American Veterans of World War II (AmVets) and sanctioned by the International Baton Twirling Foundation. Mr. Maynard Velier of Oil City, Pa., was in charge of field activities.

Extensive plans are now under way to hold county, state, and national eliminations prior to the World's Baton Championship of 1953. Band directors, parents, and twirlers can receive further information concerning the World's Championship and the World's Most Beautiful Majorette Contest by writing to Mr. Eddie Sacks, General Chairman, Post Office Box 608, Johnstown, Pa., U.S.A.

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By Daniel Martino, A. B. A.

Send all questions direct to Daniel L. Martino, Director of Bands, Indiana University, Bloomington, Indiana.

At this the beginning of another band year, it seems fitting that we should all pause briefly before plunging into the multitude of activities which always come with the fall season to take stock of the ideals and goals which should serve as motivation for us during the months to come. We, as music educators, should not lose sight of these ideals and beliefs in the press of everyday duties and routine services which the bands of our schools are called upon so often to perform. It is a constant challenge to us to keep our organizations on the high plane of endeavor which will further the advancement of bands and band music. We present, therefore, in the first Band Forum of the present year, as evidence of what we may hope to achieve, a Band Conductor's Credo. Subscription by all of us thereto would surely serve as a stepping stone to the establishment of the band as a recognized and respected medium of musical expression, and would help to dispel the mistaken theory that bands exist mainly for the entertainment of athletic half-time crowds and avid parade-watchers. Only by our united efforts can the band be firmly established as a musical organization in its own right.

A Band Conductor's Credo

WHEREAS, band conductors are dedicated to the betterment of bands, their performances and musical excellence, we proclaim it reasonably sound and inspiring periodically to review our ideals, re-study our art, seek a balance wheel for our real task of enhancing a pattern of practices compatible with the nature of the Band, reaffirm our faith and rededicate ourselves to wholesome action with valor toward these goals.

WE BELIEVE music to be a God-given art intended for, and ultimately serving all mankind as a great spiritual and cultural force. GREAT MUSIC—universal, democratic in function and tradition—finds important expression in the Band.

WE CONCEIVE the Band to be an organization of distinctive musical proportions—dynamic, functional and of institutional character. These attributes have been evidenced by the Band's democratization of music for masses of American audiences of extreme-

ly mixed tastes. It gives delight to the musically unsophisticated and has a tremendously commanding place in popular affection.

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WE BELIEVE the marching band to be primarily a musical organization endowed with a distinctive character, and that it be developed with the finest of musical and educational tastes.

THEREFORE WE, conductors of Bands, re-dedicate ourselves to all efforts, energies, talents and skills within our individual and collective powers to achieve the finest in musical excellence.

ULTIMATELY, the Band conductor is the positive force in the revelation and the realization of these ideals.

THE DESTINY of the Band is ours.

—Daniel L. Martino

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Girls—Girls—Girls

Choral Feature

(Starts on Page 19)

it, but the idea is to make the second half of the concert look different from the first. Variety of sight is an old principle, but it is a tried and true formula, and works wonders in a formal concert.

Another way to avoid that last half drag is to use a dance group or a pantomime sequence in the concert, and stage some action with the music. If the glee club is large, bank them on the left and right of the stage with a wide enough opening in the center for the dance or pantomime group to perform. For a nice effect, use some type of modernistic platform upon which the action can be centered. A cheese cloth curtain with the proper lighting in back of it may be used in many interesting ways to separate action from the singers. The staging may be elaborate with dialogue, scenery, costumes, and all that goes with it, or it may be simple with the action merely suggested. Such details would depend on the type of music, and the nature of the program itself. The idea is to add a visual perspective. Orchestrate the performance through action, scenery, and lighting.

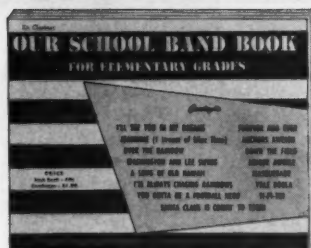
Now let's look at the problem from its most obvious facet—the music. Here lies opportunity too, and the proposition might be stated thus: Find some way of presenting a different type of music than one ordinarily would hear at a girls' glee club concert. It can be a completely different sound, an unusual musical idea, or a new approach to something quite conventional. Whatever it is, the object is still to create in the listener's mind an awareness that something out of the ordinary is happening.

For example, we all know a single unison sound for girls' voices can be quite striking, but how many directors take full advantage of this for programming purposes? A Bach aria presents an excellent opportunity to capitalize on this idea. The mezzo soprano aria "Et Exultavit," from the Magnificat in D Major, or the alto aria "Prepare Thyself, Zion," from parts of the Christmas oratorio lend themselves admirably to unison singing. (Both are published in regular octavo editions.*) Add organ or harpsichord accompaniment and they become even more effective. A variation of this idea is to present an arioso or a similar type of number with the girls using a pure "oo"

*See CHORAL FOLIO, page 21.

(Turn to Page 50)

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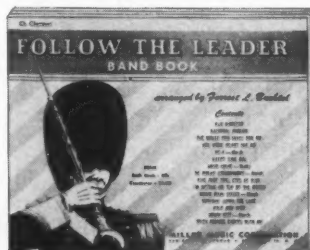
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Girls—Girls—Girls

Choral Feature

(Continued from Page 49)

vowel or humming the melody in unison. The well known "Air for the G Strings," or a Ravel vocalise is a good example. The vocal solo repertoire simply overflows with materials for unison singing. A careful selection would add most interestingly to any girls' chorus concert.

Another example is the use of original compositions. First performances are always a thrill, and they are not as difficult to present as you might suspect. If you don't have a friend who composes well, or if you don't compose well yourself, write to your nearest conservatory of music, or music school, and ask the dean to put you in touch with some young composer who might be interested in having your glee club do a first performance of his music. Don't be afraid to describe the general ability of your choruses. Most composers are very happy to tailor the composition to the ability of the glee club. Many composers also like to have a set of words, so don't be afraid to send along a poem, or an idea of the type of piece you would like composed. If at all possible, arrange to have the composer present at the concert. It may work out that the composer can actually share in the performance by being at the piano, if the composition is so written. Sure, there are a lot of details to work out, but when your girls are actually performing a number written especially for them, you will find the whole project quite worthwhile. Along this same line, special arrangements written to feature some particular section or individual of the chorus make an interesting addition to any concert. Write them yourself or have somebody else write them—someone in the glee club, for example. Yes, this involves a lot of extra work, too. It means knowing copyright laws, it means knowing how to reproduce manuscript in quantity, it means searching constantly for an "idea," but make no mistake about it, that's what successful performances are made of!

Thirdly, a change from the conventional accompaniment always delights an audience. Most directors are quite aware of this fact, and will occasionally program one or two pieces with organ, or two piano accompaniment, or even flute or violin obligato. That isn't unusual. But to see a percussion section of Latin American

rhythm instruments as part of the accompaniment of Latin American music; or to see a string bass thumping out the one-two, one-two of an American folk song—that, you can bet, will keep the listener from being a clock watcher! A celeste makes a wonderful accompaniment for Christmas music, especially the more quiet carols. A guitar, or zither, a concertina, a recorder, or tympani, all have splendid possibilities as additions to the usual accompaniment.

Of course, this might sound like a beautiful pipe dream. Where on earth can you as a director get music for girls' chorus and zither? or a bongo drum? or a celeste? The answer, of course, is that you can't. Practically no music is published for girls' chorus with such odd accompaniments, but don't let that stop you. In many cases you can adapt the conventional piano accompaniment, or add to it without writing a single note. It takes imagination to get the idea, and that precious thing called time to implement it, but when it's done, and the program bubbles with interest, then chalk up one more for your girls' chorus.

No director who wants to present a bang up concert can think only in terms of his audience. The girls are the performers, and while everyone may not like every piece, they should generate a real enthusiasm for the whole performance. Their stake in the show is a big one, and if you expect them to "sell" the concert, you've got to give them something to sell. If they don't talk about it themselves, certainly nobody else is going to talk about it. Whether we like it that way or not, much of the success of our group as well as of our total program is still measured by those that take the time and trouble to listen to us, and if we haven't very much to offer, we deserve the treatment that our audiences will invariably give us—file and forget.

Now that we have television, traveling Broadway musicals, the host of college choral groups that hit the road every spring, and all the other attractions of a busy people, the director of a school music organization must come up with a formula that will keep the customers coming. Sure, mama and papa will be there, but what about the cousins by the dozens, the Rotary club, and the neighbor lady? We owe them an evening of genuine pleasure, too. No director will tell you this is easy, and we are sure to hear more than whispers from the "purists" who resent with a vengeance any tamper-

ing with the conventional straightforward presentation of the music. The way to answer them is with another sparkling, toe-curling, worthwhile right up-to-the-last-minute concert. Results will justify the viewpoint.

First, if we perform the music well, and then add those all-important extras to the performance, we ought to make it a happy time all the way around—for the concert goer, for the director, and also for the girls, girls, girls!



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It is a pleasure to welcome you back to the reading circle of **THE SCHOOL MUSICIAN**. As we start the new school year we lay plans for our work ahead. Here, I plan to include some special articles by people in the field doing outstanding work. Also later in the Fall, to present a basic list of Audio-Visual Aids and special bibliographies on topics we are all interested in, i.e., The Marching Band, The General Music Class, etc.

Please let me hear from you for suggestions you have and want others to hear about and any questions that you have I will try and answer them.

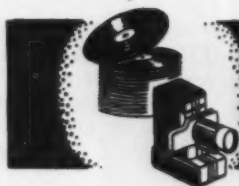
Recordings

Bruckner: Symphony in D minor, Op. Posthumous ("Youth Symphony"). Concert Hall Symphony Orchestra conducted by Henk Spruit. One 12" long-play disc, CHS1142, \$5.95.

This delightful work was written about 1869, shortly after his Symphony No. 1. This is the only known recording of it. It was first performed in 1924, about 28 years after the composer's death. The melodies are beautiful with magnificent orchestration.

Nothing is known of the orchestra or the conductor. Probably recorded in Europe. The recording is satisfactory, technically. Highly recommended. Time: (40 minutes).

R. Strauss: Concerto for Oboe and Small Orchestra. Erich Ertel (Oboe) with the Radio Berlin Symphony Orchestra conducted by Arthur Rother. Other side, R. Strauss: Concerto in



Audio-Visual Aids ...

By Robert F. Freeland

Send all questions direct to Robert F. Freeland, Helix High School, La Mesa, California.

D minor for Violin and Orchestra, op 8. Siegfried Borries (violin) with the Radio Berlin Symphony. One 12" long-play disc, Urania, 7032, \$5.95.

The composer shows a thorough knowledge, a vast amount of experience and feeling for the Oboe as a solo instrument. It was written in 1945, four years before the composers death. It is scored for two flutes, English horn, two clarinets, two bassoons, two horns and strings. There is good form to the work and it has melodious appeal. Erich Ertel plays a characteristic German-style oboe of rich, rather thick tone; his phrasing and technique are admirable. This recording is highly recommended. Well recorded with clear reproduction.

Copland: Our Town (Music from the Film Score) and Thomson: The Plow that Broke the Plains (Orchestral Suite). One long-play disc, Decca, DL7527, \$3.85. (10 inch recording.)

Copland: The Red Pony & Thomson: Acadian Songs and Dances from "Louisiana Story". One 12" disc, Decca, DL9616, \$5.85.

Two outstanding discs performed by Thomas Scherman and the Little Orchestra Society. Truly fine recordings for the school library.

"The Red Pony" is from The Children's Suite, by Copland. Beautifully recorded and long awaited for the record library.

Sibelius: Pelleas et Melisande, Op 46. One side, and Sibelius: Karelia Suite, Op 11. Radio Berlin Symphony Orchestra conducted by Jussi Blomstedt. One 12" record, Urania, 7038, \$5.95.

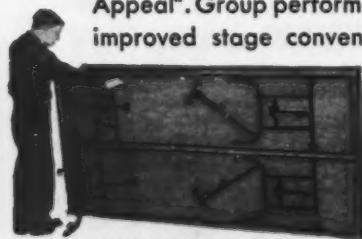
Two most welcome recordings on long-play by Sibelius. Very little Sibelius has been put on long-play recordings. The Suite is a collection of the incidental music which Sibelius composed for Maeterlinck's mystical drama. The Karelia Suite, recorded here complete, is drawn from music written for a series of historical tableaux gotten up by the students of Viborg University. It is in three movements, Intermezzo, Ballade, and Alla marcia. The performance and the reproduction are both high calibre.

A Treasury of Madrigals. Renais-

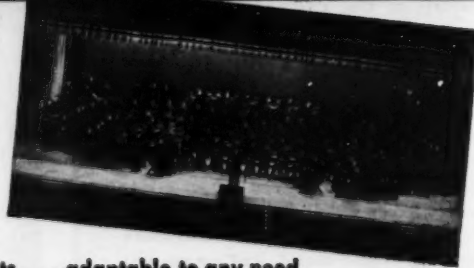
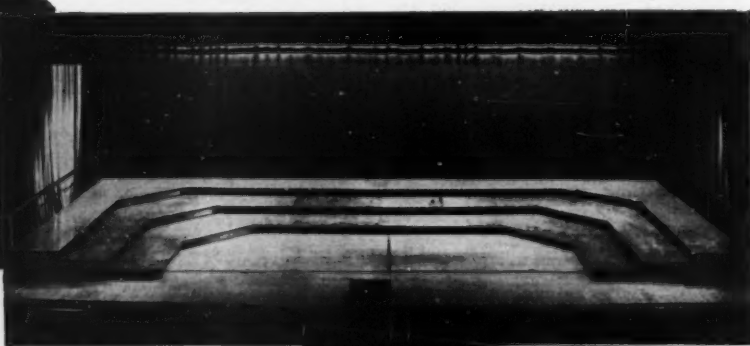
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sauce Singers directed by Lehman Engel. One 12" disc, Columbia Long-Play, ML4517, \$5.45.

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Villa-Lobos: *Mass of Saint Sebastian*. Chorus of the University of California at Berkeley directed by Werner Janssen. One 12" disc, Columbia ML4516 (long-play), \$5.45.

A beautiful recording by the dean of South American composers. Very melodic and representative of the traditional style of music form. Composed in 1937 and is named after the patron saint of the City of Rio de Janeiro. It is written in 3 part counterpoint in the treble clef. A very fine example of good choral music today. Full text and commentary of the music is included. The recording is excellent.

Vivaldi: *Six Concertos for Flute and Orchestra*, Op. 10. Jean-Pierre Rampal (Flute) with R. V. Lacroix (harpsichord) and Louis de Fromant and his Chamber Group. One 12" disc, Vox Long-Play disc, #7150, \$5.95.

Good for the study of the flute and its music. A fine flute tone and beautiful melodic passages. There is a great similarity among them, and it seems to be too much flute at one setting. Recording good.

Editor's Note: You will note Mr. Freeland's new address. We join his thousands of friends in wishing him the greatest success in his new position at La Mesa, California. Not only is he considered one of the greatest authorities in America on Audio-Visual Aids, but he is equally as famous as a music educator, director, lecturer, and adjudicator. La Mesa is fortunate indeed to gain Robert F. Freeland.

Twirler's Marching Routine No. 1

(Starts on Page 33)

waist, let the baton be there and remain there for the required number of counts. Of course the baton will be in motion all of the time for smoothness and gracefulness.

I am very glad to share this marching routine with the readers of *THE SCHOOL MUSICIAN*. I would be pleased to hear from you, as to your results and evident satisfaction. I would be glad to have other bandmasters submit their ideas to me in kind of an "exchange of idea department."

Best of luck now. Be hearing from you in the near future, I hope.

Arthur Wise, Bandmaster
Lisbon, Ohio.

Editor's Note: Mr. Wise will present a series of these fine marching routines in future issues of *THE SCHOOL MUSICIAN*. It is suggested that band directors start a file of this material so it may be used as text material now and in the future.

Modern Music Masters Give Monthly Report

(Starts on Page 26)

Madison, Wisconsin
Arthur Seith, Dir. of Music
Argo Community High School
Argo, Illinois
George Strickling, Dir. of Music
Heights High School
Cleveland Heights, Ohio
Ralph W. Wright, Supervisor of Music
Indianapolis Public Schools
Indianapolis, Indiana

Music educators desiring copies of the Society's constitution, charter application blanks, or other informative material dealing with the establishment of Senior or Junior chapters at their schools should send requests to Alexander M. Harley, national president, Modern Music Masters, P.O. Box 347, Park Ridge, Illinois.

Beulah Zander
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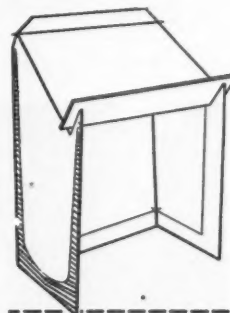
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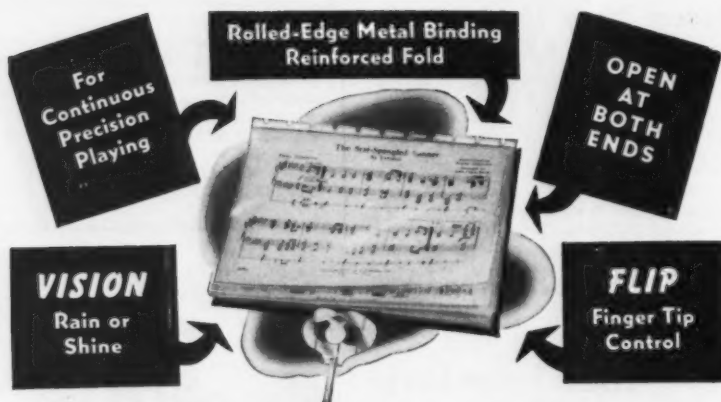
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The Choral Folio

(Starts on Page 21)

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1. **TAKE ME DOWN TO THE SEA** by Robert Bilder, arranged by Roy Ringwald. Published by Shawnee Press. 20c

This number is available both in SATB and SSA arrangements. It is extremely tuneful, rhythmic, lilting, and easy to learn. Your boys and girls will love it.

* * *

2. **I LOVE LITTLE MILLIE**—American Folk Song arranged by Harry Robert Wilson. For SSA, published by Hall McCreary. Octavo #2087, 20c

I am sure many of you know this piece. But just in case you don't, Harry Robert Wilson has done a splendid job of arranging a gay, tuneful American folk song into a most effective concert number. There is a little dialogue added that can be thrown around the chorus most interestingly.

* * *

3. **THREE CHANTEYS**—arranged by Bartholomew for TTBB, published by G. Schirmer, octavo #7241. 30c

Here are three old timers that you will hear again and again on boys glee club concerts. They are fun to sing, easy to learn, and within the ability of most any boys glee club. The first one is "Eight Bells", the second "Away Rio", and the third, "Old Man Noah". They present splendid performance possibilities, and should be standard repertoire for any boys' or men's group.

* * *

4. **CICIRINELLA**—Italian Folk Song for SATB, edited by Max T. Krone. Published by M. Whitmark and Sons. Octavo #5-W2952. 18c

A jolly Italian folk song with all the earmarks of a tarantella. Published with both the Italian and English words, the rapid flow of syllables, especially in the Italian, makes it as much fun to learn as to sing. The type of a song that can be learned in one or two rehearsals, but when performed sounds like it took many more.

Next month: New music and that constant search for materials.

New Clinical Writer On Vocal Music

The Publisher of The SCHOOL MUSICIAN takes great pride in introducing Mr. Walter A. Rodby as a new monthly clinical writer for choral music. The name of his interesting and highly informative column which starts in this issue is "The Choral Folio."

Walter A. Rodby became a member of the Joliet Township High School

and Junior College Music Department in September, 1948.

Born in Virginia, Minnesota, on September 17, 1917, Mr. Rodby commenced the study of the violin when he was twelve years old; then later began playing the viola, which he now plays in the Joliet Junior College-Community Little Symphony. He began studying voice in the Virginia Junior College, and continued vocal studies at Iowa State Teachers College, Cedar Falls, Iowa, where in 1940 he received his B.A. Degree.

From 1941 to 1942 he was Supervisor of music of the Public Schools of Moline, Iowa.

In June 1942, Mr. Rodby entered the army as a private and was discharged with the rank of Captain in August 1946.

In January, 1946, Mr. Rodby attended one semester at Trinity College of Music, London University, London, England, concentrating on a study of choral conducting, choral literature, and voice. He augmented his studies there by singing in the Royal Choral Society under Sir Malcolm Sargent.

Mr. Rodby entered Teachers College, Columbia University, in September, 1946, and received his M.A. in June, 1947. He continued his studies at Teachers College, Columbia University, in September, 1947, and received a Professional Diploma as a specialist in Music and Music Education in June, 1948.

During the two years of study in New York City, Mr. Rodby was a member of the famous Collegiate Chorale under Robert Shaw. During that time he also had the opportunity to study choral conducting with Mr. Shaw. He also sang with the Vinaver Chorus, a group of professional choral singers specializing in performing traditional Hebrew choral literature.

Mr. Rodby is a member of Phi Mu Alpha, Sinfonia, honorary music fraternity, director of the choir of the First Baptist Church, Joliet, and is married to the former Miss Janice Jesse.

Choral Directors and students alike are invited to write questions direct to Mr. Rodby. He plans to discuss and answer your questions in future issues of the SM.



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Simon—Wilson—Painter Headline Youth Music

A staff of 27 handled the largest enrollment in the history of the University of New Hampshire's Summer Youth Music school which opened on August 11 with more than 300 teen-age musicians attending.

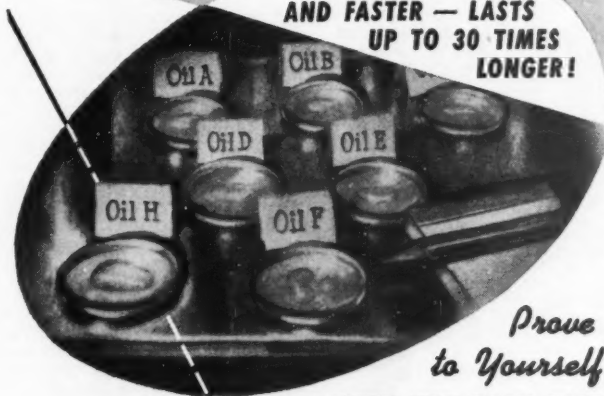
Headlining Prof. Karl Bratton's

faculty were guest conductors Dr. Frank Simon, an old Sousa assistant, who handled band; Prof. Harry Wilson, of Columbia, working with chorus; and Prof. Paul Painter, of Illinois, guest conductor for orchestra.

A new feature this year was the special music lover's clinic, held on August 18-23, offering an insight into the "backstage techniques" of great conductors in action.

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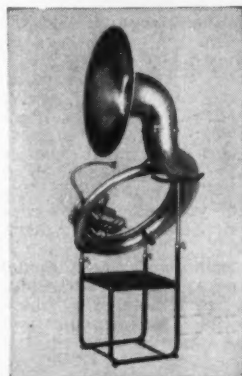
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The Percussion Clinic

By Dr. John Paul Jones

Send all questions direct to Dr. John Paul Jones, Conservatory of Music, 221 1/2 Broad St., Albany, Ga.

Summer vacation has passed with almost too much speed it seems, yet I am sure all are glad to get back in the band and orchestra routine again — especially those who were not privileged to enjoy music through the Summer months. Vacation for the writer was short and filled mostly with driving the car but the time spent with relatives was certainly worth the long drive.

Now we are back, as all of you are, and ready for another year's work.

A NEW DRUM HEATER

Last Spring I mentioned a new drum heater by the trade name of *Damp-Chaser*. While this device is new as far as drums are concerned it does have a long and reliable reputation as an attachment for pianos and organs to combat the problem of dampness. In this respect it has proven thoroughly satisfactory and on this reputation I am sure it will stand the same test as a device to chase the dampness in drums.

Now I shall take considerable time and space on this item but I believe it is worth it and I try to bring to you drummers all the new music and mechanical devices which come to my attention and which I think are worthy of passing on to you. The *Damp-Chaser* may be had in either 50 watt or 100 watt size. The 50 watt size is for snare drums and the 100 watt size is for bass drums and tympani. These may be had with regular plug-in cord or with an auxiliary switch. Prices run from nine to fifteen dollars depending on size and design. The manufacturers claim this device will keep heads tight regardless of dampness, humidity and sudden weather changes even when used outdoors. Naturally this device can not be used in a marching band because of the electrical connection necessary but it will improve the tone and hold the drum pitch and you need have no fear of leaving it on too long.

In design, the *Damp-Chaser* is an aluminum tube shaped in a twelve inch circle. This contains the heating element. The tube fastens rigidly inside the drum and the entire outfit complete only weighs about one pound. You can install the *Damp-Chaser* yourself if you desire and there is no defacing of the drum what-so-ever.

Since the piano and organ model of this device has been so successful and is highly recommended by piano and organ technicians, I am sure you will find the same success in the

model designed for drums. May I suggest you see your local music store or local piano agency or dealer.

A NEW DRUM RECORDING

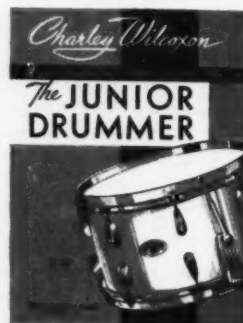
I have just received a brand-new recording of drum solos issued by the WFL Drum Company, a recording you will want in your library whether you direct the band or play in the percussion section. Having just played this recording I can say the recording job and the accom-

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panying explanations are excellent. The two sides contain the thirteen essential drum rudiments and nine drum solos with Wm. F. Ludwig, Sr., Wm. F. Ludwig, Jr., J. Burns Noore and Edward Straight as the soloists.

The nine solos are: *The Downfall of Paris*, *Tattoo*, *Pronto*, *Dinah*, *H-ll on the Wabash*, *Three Camps*, *Winter Carnival*, *Connecticut Halftime* and *Old Dan Tucker*. If you don't want this now you certainly will about contest time. The record sells for \$3.00 and is Long Playing—33-1/3.

OLD STUFF?

Almost every Fall I think it wise to remind you about having good equipment and keeping it in good shape. If you put your drums away last Spring in good condition, oiled, greased and without tension, you will have a drum in good shape this Fall with very little cleaning and adjusting being necessary. If you gave it the final beat and threw it on the shelf with no care or attention you will find it in much worse condition this Fall.

These Fall days are good for sudden weather changes — and you should out-guess the weather man on this by watching the tension of the heads especially. If you are out on a practice parade or football maneuver and the day is damp and rainy, you will find it necessary to tighten the head considerably in order to have a decent tone. BUT, do not forget to loosen the heads a little when the rehearsal or parade is over. This little effort and attention will save many a head—and drum heads do not grow on trees nowadays!

Because you will be doing more playing — hard playing — this Fall than at any other season you should fortify yourself with extra heads and extra sticks. Unless heads are readily available at the local music store the director should keep a reasonable number on hand, certainly an extra batter head for each drum and at least one extra snare head for each two drums. By getting these heads mounted and keeping them in a clamp, either bought or home-made, they will be unwarped and ready for use. At least two batter heads and one snare head should be carried with the band on every football trip.

It is quite embarrassing to the drummer when he has to turn his parade drum upside down and play on the snare head yet I have seen this many times. Also, it looks bad and sounds worse.

Next to a drum in poor condition is the quality of sling used. Unless there is a good system of marking drum slings and having a place for them to be properly stored it is almost impossible to keep track of them. If the slings are individually owned see that the owner's name is on each sling in an inconspicuous place. If the slings are school owned they should be numbered and then checked out to the players by number. There should also be a hook on which to hang each sling and the hooks should be numbered to match the sling number. If this is done there can be little trouble in keeping slings straight. Old leather belts, pieces of rope and such are not suitable drum slings.

One more thing regarding slings.

Do not try to whiten a tan sling. I am reminded of a student's attempt at this. The coloring, via white shoe dressing, was successful but the effect on the clean uniform was disastrous. The best preparation is proper preparation and you will profit greatly by so doing.

COMING UP

It is the intention of the writer to give you views on drumming as it appears to well known drummers and band directors. These guest appearances will occur from time to time and I am sure there will be an invaluable lot of information and suggestions for parent, teacher and drummer.

Are you interested in what other drummers are doing? Then other drummers are interested in what you are doing, so send along that snap-shot or story of your percussion

section—better still, make it both a story and picture.

So until next month, so long.

U. of Virginia Has Busy Summer Music Sessions

The final festival concerts presented by the Summer School of Music at Mary Washington College of the University of Virginia were given in George Washington Auditorium Tuesday and Thursday evenings, Aug. 5 and 7. Both public concerts featured the results of eight weeks' work by the students and, in many ways, were the most significant events of the series.

The Tuesday program marked the debut of the string orchestra and chorus under the baton of the director of the Summer School of Music, Edgar Schenkman.

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The Double Reed Classroom

By Bob Organ

It's "Back to School"

Here it is September again and we are on our way—shall we say "BACK TO SCHOOL". Lining up our program, musical activities, what to do here and what to do there, with all of the why's and wherefore's. Really it is an exciting time of the year.

Some of you have probably taken it easy through the Summer while others have moved along in a more or less busy routine. Personally I've been one of the others, as my vacation can come only between semesters at the University of Colorado.

I enjoy the Summer Session at the University immensely because of meeting and making new friends. There is something fascinating in meeting strange people and later have them turn out to be friends. That is the SPARK that makes life worth while. This is also true of people you have never met. As an illustration, I correspond with many people whom I have never met personally—still in a way we seem to know each other and freely express our views on this or that and get enjoyment from it.

Send all questions direct to Bob Organ, 1512 Stout St., Denver 2, Colorado.

In making preparations for our very active school year ahead we naturally must aware ourselves of many necessary items that will save us time and unnecessary worry or work. We of the DOUBLE REED tribe are not exempt from this sort of thing. In fact we will be better off to think well ahead, being better prepared for things to come. Personally, I go through this procedure, or shall we call it "a routine," each Fall at the University.

1) Are my instruments in proper playing order? 2) Do they have some key adjustments to be made in order to have them play well? 3) Maybe this or that Oboe or Bassoon needs two or three new pads replaced because of the old ones becoming hardened from moisture causing a slight leak which in turn causes these instruments to play a little harder than usual. 4) Are my reeds in good shape or should I have one or two new ones to begin the year with? 5) If

you are making your own reeds—maybe you are short on reed-cane or other necessary equipment, etc. 6) Do I have proper instruction materials for the necessary work ahead? 7) In the overall picture am I equipped to fulfil my obligations properly?

There are many more such questions that one can ask themselves. However, just asking ourselves these questions without doing something about it doesn't solve our problems either. Let us be prepared for all circumstances — THEN ONLY DO WE GO ALONG IN AN EASY MANNER ACCOMPLISHING OUR PURPOSE—whatever it may be.

To the students—your Band Directors are equipped to give you proper advice. If they were not they wouldn't be in the position they are. Respect their knowledge and experience, accept it in good faith and go along with them. In the long run they are, as the expression goes, "GOOD JOES".

Personally, any student of mine who makes an effort to do what is expected of him or her, believe me, I go out of my way to see that they get every necessary attention to accomplish their objectives. I am no exception, I'm just one of the many thousand Music Teachers in this great country of ours eager to give of our knowledge to a younger generation in order that we may continue our American way of life. The training or refining of our moral or intellectual faculties, or shall we say, "the development of culture" of which we as a nation are so very proud.

Again, I've had a very busy Summer and will be glad to take a few days off and just get lost some place. However, I do hope to go to New York for a few days just to make the rounds of my many friends and catch myself up to date on what's new and good for all concerned. This, I do periodically and find it a very profitable source of information, as I learn things which I can get in no other way simply because I run into them in this manner. I learn many things just by spending a few hours here and there with the so-called BIG BOYS.

Should they have found or improved some particular item from which they improve themselves—certainly it is good for us to have some knowledge of it so that we in general can improve ourselves too. Through this method I learn many things by just keeping my eyes and ears open. Also by asking a lot of questions—of course.

Am always on the lookout for new music, be it solos, ensembles, methods or materials. Incidentally, in the way of information for all concerned, just recently there has been published a book in the form of a CATALOGUE OF CHAMBER MUSIC FOR WIND INSTRUMENTS compiled by Sanford M. Helm of the University of Michigan listing all instrumental music for wind instruments. In checking through it I find it to be as near a complete listing as any I've seen. Personally, I wouldn't be without it. Should you want further information on this publication just drop SANFORD M. HELM a line in care of the UNIVERSITY OF MICHIGAN, ANN

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ARBOR, MICHIGAN, and I'm sure Mr. Helm will give you any information you may want regarding same.

Another piece of music which has been of interest to me is the CONCERTO ORIENTALE for BASSOON and PIANO. Although this was written, I understand, some five or six years ago—it was not published until recently by our good friend, Jack Spratt of Old Greenwich, Conn.

The CONCERTO was composed by Eleanor Hindson Meuser, whom I understand to be a graduate of the Cincinnati Conservatory of Music and the wife of Harry Meuser. We all, of course, know Harry as being a very fine Bassoonist as demonstrated by his performance with the United States Air Force Orchestra. Also the name Meuser has been dominant in the Cincinnati Symphony for years as far as Bassoonists are concerned.

This CONCERTO is strictly what the title indicates "Orientale" and requires the efforts of the better player—but is fine study material for the ambitious Bassoonist.

Also in New York there is a comparatively new concern—McGINNIS & MARX, 408 Second Ave., New York 10, N. Y. For your information these two personages are strictly WOODWIND from the first waters. Much can be said about them musically. However, my point is this—they have been in the business of playing professionally and know the needs of Woodwind Players. They are now Music Publishers, Dealers and Importers and can supply all needs musically for DOUBLE REED INSTRUMENT PLAYERS.

Best wishes to all of you in your activities through the coming year of school. Again I will try to keep you posted along the DOUBLE REED WAY and should I not cover your problem through the DOUBLE REED CLASSROOM—PLEASE drop me a line.

By the time the October issue of THE SCHOOL MUSICIAN comes off the press I will be back in harness again too. So long for now—see you next month!

A Letter to the Classroom Teacher

(Starts on Page 14)

work other chords from that formation.) You will find that some chords or triads, as they are called in this position, will not sound as do, mi, sol, when skipping every other key. Your ear will help you decide where a black key is needed. Sing or play the major scale first (do, re, mi, fa, sol, la, ti, do) from any key, black or white keys on the piano.



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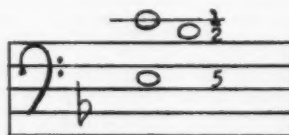
City _____ Zone _____ State _____

☐ Please check here if you are a teacher.

You have now learned to play the I or tonic chord by playing do, mi, sol with the fingers 5, 3 and 1 on the left hand, or 1, 3 and 5 on the right hand. Play the I chord alternating the left and right hands. They can be played eight notes apart (an octave) or even more. They can be repeated in accompanying songs from the same key placement to keep the rhythm steady and to get the feeling of the keyboard.

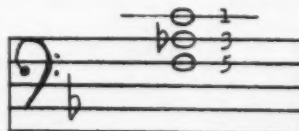
The class can sing a simple song while others chord or clap to the song. The major chord can also be separated by playing 1, 3, 5 or 5, 3, 1 in single tones. This will make a swaying or rocking motion and can be used in many different ways.

B) The next important chord to learn to help harmonize a song is called the V⁷ chord. Play the I chord with either hand—keep the top note or common tone to both chords, raise the middle note one-half step and lower the bottom note one-half step. The chord may be varied to other positions for many uses.



V⁷ CHORD

The minor chord is like the major chord except that the middle note of the chord is lowered one-half step.



MINOR CHORD

6. The hands can alternate the tune or chords as the ability permits. Play the melody with the right hand, chord with the left hand. Later alternate this procedure and divide the phrases or parts to give each hand an experience with the tune or chords. As the child progresses, other melodies or harmonies can be played. The students can use simple piano books or make their own which will meet their growing needs. This will give an opportunity for creative expression. They borrow ideas from each other and enlarge or change the tunes or words to suit the occasion.

7. When shall the lessons take place? The lessons can take place during the music period, before or after the school day or at any time dur-

(Turn to Page 62)

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"Dear Ed:

I talked with you at the Mid-West Clinic and you okayed a half-year Bundle order for our department. Please send 50 copies in our Bundle.

I have again read through our semester reports on 'any SCHOOL MUSICIAN article' from our band members. Several very good."

Ed Linderman
Band Director
Hebron Public Schools
Hebron, Indiana

• • •

"Dear Ed:

Enclosed is a check for a subscription to The SCHOOL MUSICIAN. Could you make this effective back to last fall and send me the back issues?"

Orvis J. Stenson
Townsend, Montana

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"Dear Ed:

I am enjoying the section of the College Band Directors National Association very much. I hope that you can keep it up. It will aid our organization in keeping in touch throughout the year."

Justin Gray
Director of Bands
Montana State University
Missoula, Montana

• • •

"Dear Ed:

The articles on Piano study which have appeared this year in The SCHOOL MUSICIAN were excellent. You and the authors are to be complimented on this fine presentation of the value of Keyboard Experience in the approach to every form of music study."

James V. Sill
President
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"Dear Ed:

I am a student at Bradley University in the School of Music and would like to subscribe to The SCHOOL MUSICIAN.

It is a very fine publication and I am sure it will help me much with my classes. Would you please put me on your mailing list? I am enclosing two dollars for the subscription."

Marilynn Weiner
213 So. Glenwood Street
Peoria 5, Illinois

• • •

"Dear Ed:

Congratulations on your fine magazine. I have not forgotten that I promised to write an article for you. If you still want such an article, I shall try to get to work on it immediately. Do you have any subject preference?"

Polly Gibbs
Professor of Music
Louisiana State University
and Agricultural and Mechanical College
Baton Rouge

• • •

"Dear Ed:

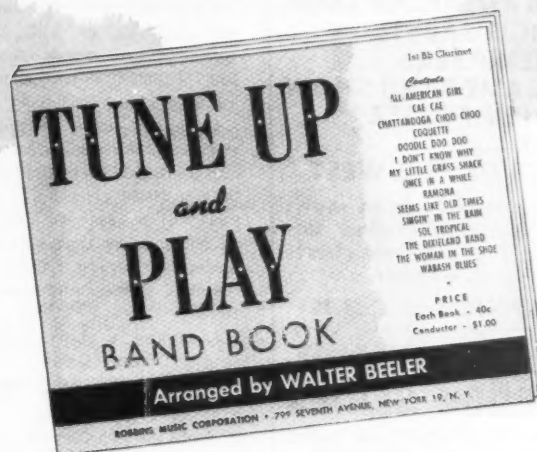
I am enclosing a check for the following subscriptions: Hortensia Avila, Judy Davis, Sandra Farmer, Mariya Setchfield, and Dale Hyatt, all of Las Animas, Colorado.

You may be interested to know that each year I give The SCHOOL MUSICIAN magazine as a prize to the best students in my Beginners class."

Ernest Beerends
Director of Band
Las Animas, Colorado

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A Letter to the Classroom Teacher

(Continued from Page 60)

ing the day. It is not necessary to have long periods of instruction. Short and more frequent periods are better. The students who catch on to things more quickly are your best helpers and can assist you. In some cases you may find children who take private lessons. They, too, are good helpers and need the ear and rhythmic training, as well as the social contact. As a result, the private lesson becomes a better prepared and happier piano lesson.

8. Do not forget to praise and give credit to the pupils for their efforts and ability. Even though it may be only a little growth, I am sure that you will be able to find some small encouragement that will spur them to increased growth.

9. Let me summarize the easy steps—

a. Choose a short, simple song to sing with the class.

b. Write the song on the chalkboard.

c. Clap, walk or step the song in rhythm.

d. Fingers play in the air.

e. Play the tune or song on the desks or "make believe" cardboard keyboard.

f. Play the tune or song on the piano.

g. Chord with the tune, singing or playing. One or more at the piano. (Um-pa playing is fun as well)

h. Recite notes when ready, the same with note values, or sing letter names.

i. The class may make up their own songs, write and sing.

j. Play the songs with chords from several different keys, black or white keys.

In closing, let me say that I hope you and the children will enjoy this new experience as much as the children in our schools do.

Sincerely yours,

Henry B. Nelson
Supervisor of Music
Superior, Wisconsin

P.S. Remember to make things easy and simple. It is best for you and the pupils. *It is fun!*

We Can't Print Your Chorus Picture Until We Get It

Wm. F. Ludwig Releases Outstanding Drum Record

(Starts on Page 8)

opposite side consists of recordings of nine contest solos by Mr. Ludwig, Sr., Mr. Ludwig, Jr., J. Burns Moore, and Ed Straight.

It is believed that this is the first time in history that so much material has been recorded on a single record. It was made possible by utilizing long-play recording techniques, which are now highly perfected. The records are 33 1/2 r.p.m. Microgroove Long-Play records with very fine fidelity. They will be a boon to band and orchestra directors, instructors, and students alike. The solos include these: J. Burns Moore's original recording of "Connecticut Halftime" and "Old Dan Tucker"; "Downfall of Paris", "H-Il on the Wabash", and "Three Camps" by the Ludwigs.

The price is \$3.00 per record and they come in an attractive two-color album with full explanatory text. N.A.R.D. rudimental reproduction of the 13 Essential Rudiments is included on the front cover. Visit your local music store and hear this wonderful new teaching aid. Or write direct to the WFL Drum Company and tell them you read about it in *The School Musician*.

NAMT to Hold 3rd Annual Meeting at Topeka, Kans.

The National Association for Music Therapy will hold its third annual meeting in Topeka, Kansas, October 30, 31, and November 1, 1952, in the Hotel Kansan. Applications for active, associate, or student membership may be made to Mrs. H. Dierks, 5050 Oak Street, Kansas City 2, Missouri. Members of the medical or musical professions who are not members may attend meetings by paying a registration fee of \$5.00



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By B. H. Walker

Hello, brass friends. Hope you have had a pleasant and profitable vacation and are now ready to put forth your best effort to make this new school year of 1952-53 one of the best brass playing years of your life.

Moved to South Carolina

I am very thrilled over my new position as Director of Music for the Gaffney, South Carolina, High School. The new position is ideal so far, with strong music interest here, large increase in salary, many times the amount I was accustomed to having for financing a band department, and an excellent school schedule of four periods each day devoted to band work. Opportunities are promising. After serving as guest conductor of the Eastern District South Carolina Band Clinic in 1951 and returning this spring to serve as adjudicator of the sight reading bands in the State Music Festival, I enjoyed the friendliness of South Carolina so much I just decided to move over.

Embouchure Development

September is here and many of us find the muscles of our lips and embouchure so weak and flabby after the vacation months that tonal response, playing and endurance greatly handicap our playing ability. Don't resort to forceful pressure and loud playing, but begin with the practice of extremely soft, sustained tones as shown in Exercise 1 in this column. Sustain each tone for 30 slow counts as softly as possible, so softly that the tone almost breaks its sound. Try to keep the tone clear, without

Send all questions direct to B. H. Walker, Director of Music, Gaffney High School, Gaffney, South Carolina.

any waver, vibrato or variation in pitch. Snatch quickly the deepest possible breath before each new note. Breathe deeply from the diaphragm in which the lower part of the lungs expands when inhaling as a balloon when inflated.

Stop and rest your lips when they are tired and if they do not seem tired by the time the cut is reached, rest them anyway. Remember that playing with forceful pressure when your lips are tired does more harm than good. To rest your lips, blow them loose, relax them by making them flutter, and massage your lips and facial muscles with the fingers to aid the circulation of blood and relieve the tired nerves of the embouchure. The greatest secret known to build embouchure is short periods of practice followed by short periods of rest. This is why circus musicians, as a rule, have excellent embouchures. It is with this in mind that I have alternated the sustained tone exercise from a high note to a low note, back and forth, to give the lips a rest period at each low note without having to stop practicing.

To play the high notes, beginning after the cut sign, use the least possible pressure and do the following:

1. breathe deeply and use plenty of breath;
2. press the lips firmly against each other;
3. roll in the red portion of the lips slightly as the tips of the fingers would in picking up a needle;
4. contract the center of the lips by raising one or both of the cheek muscles upward toward the eyes and slightly contract the corners of the mouth;
5. direct the column of breath upward toward the top rim of the mouthpiece.

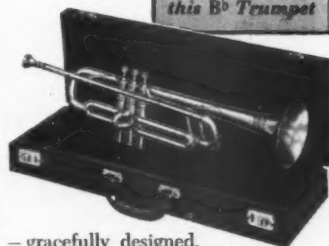
To play the extreme low notes:

1. use lots of breath backed up from the diaphragm;
2. open the lips and protrude them outward as in saying "OH";
3. roll the red of the lips outward;
4. slightly open the jaw by dropping the chin and loosen the corners of the mouth;
5. direct the column of breath downward toward the lower rim of the mouthpiece.

Practice the exercise note by note until you play as high as you can reach without using extreme pressure then stop there, repeating this far in the exercise each day for a week or more, then each week try

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for one note higher until you reach high C on the cornet, high Bb on the trombone. Then try to reach one-half-step higher each month until you have an easy range with a full, clear tone, up to high E above for cornet or high D for trombone. If this routine is practiced daily as directed, the results of an excellent tone, flexible embouchure and a range of about three octaves is guaranteed in six months to one year.

Lip Slurs

After practicing Sustained Tone Exercise 1 as directed for about ten minutes, follow with Exercise 2 as

EX. I.



EX. II.



EX. III.



shown in this column. This is a lip slur exercise using intervals of perfect fourths for developing flexibility, tone quality and strong embouchure muscles around the mouth. Attack with the tongue the first note only and make the other higher notes under the curved line without any movement of the tongue but by contracting embouchure, moving the cheeks, etc., as explained above for producing high and low notes. Practice these exercises while you observe the movement of the facial muscles in a mirror and make the muscles contract and the cheeks move upward and slightly outward for the higher notes and relax for the lower notes. Tongue only the first note of each set of slurs. Repeat this exercise using eighth notes and as the lips get more flexible, try it using sixteenth notes.

Follow with Exercise 3 which uses intervals of major sixths. When proficiency is reached, repeat this exercise using eighth notes and then sixteenth notes. Each slur should sound smooth, without any interruption of breath or silence between the notes. Practice these lip slurs about ten minutes regularly each day. This makes a total of 20 minutes out of the hour practice period for soft, sustained tones and soft lip slurs. I suggest spending the next ten minutes on legato song material as found

in the **AMERICANA COLLECTION** of songs arranged for band and orchestra instruments, published by Rubank, or any other similar material. The remainder of the hour can be spent in practice of scales, chords, band and orchestra materials, solos, ensembles or other sight-reading. Regularity of lip exercise builds more muscle than practicing three hours per day and missing entirely the next day.

Editor's Note: The entire staff of *The SCHOOL MUSICIAN* join together in congratulating Mr. Walker on his new position. We know that the City of Gaffney, South Carolina, has not only gained a national figure in school music who has an outstanding analytical and scientific mind, but has gained a wonderful citizen who will be a continual credit to his school and community.

We say to Gaffney, S. C., "you will learn to admire and respect Mr. Walker as we have."

"Billy Budd" U. S. Premiere Set for U. of Indiana

Benjamin Britten's "Billy Budd" will be given its U. S. premiere at Indiana University this fall, the sixth operatic premiere to be given at the University since Dean Wilfred C. Bain became Music School head in 1947.

The Indiana University single-performance premiere of the production, based on the book of the same name by Herman Melville will be presented December 5 by the Indiana University Opera Workshop. It will have an all-male cast of students, with Ernst Hoffman as musical director, and Hans Busch as stage director.

"ALL-AMERICAN H. S. BAND" TO BE FORMED

(Starts on Page 25)

Final Auditions, will announce the personnel roster of the First All-American High School Band.

b. Members will be notified of their membership on or before February 15, 1953.

INSTRUMENTATION OF THE FIRST ALL-AMERICAN HIGH SCHOOL BAND:

Selections will be made to satisfy the following instrumentation: 1 piccolo; 10 flutes; 2 oboes; 1 English horn; 4 bassoons; 1 Eb clarinet; 24 Bb clarinets; 4 alto clarinets; 6 bass clarinets; 2 contra bass clarinets; 3 alto saxophones; 2 tenor saxophones; 1 baritone saxophone; 1 bass saxophone; 2 string bass; 2 harps; 2 marimba; 7 cornets; 4 trumpets; 2 Flugelhorn; 8 French horns; 4 tenor trombones; 2 bass trombones; 2 baritone; 2 euphoniums; 4 brass basses Bbb; 2 brass basses Eb; 1 tympani; 1 bass drum; 1 cymbal; and 2 snare drums, bells, extra percussion.

Awards and Honors

Each member of the First All-American High School Band will receive an all-expense-paid trip to Hollywood to rehearse and film his part in "The Big Brass Band". Each will be presented with the beautiful All-American High School Band uniform and Medal of Musical Honor. Musical scholarships in leading colleges and universities will be made available to the members.

Just think . . . 110 boys and girls will realize a dream come true. They will play with the greatest high school musicians in America. They will star in the greatest musical film ever to be produced in the world.

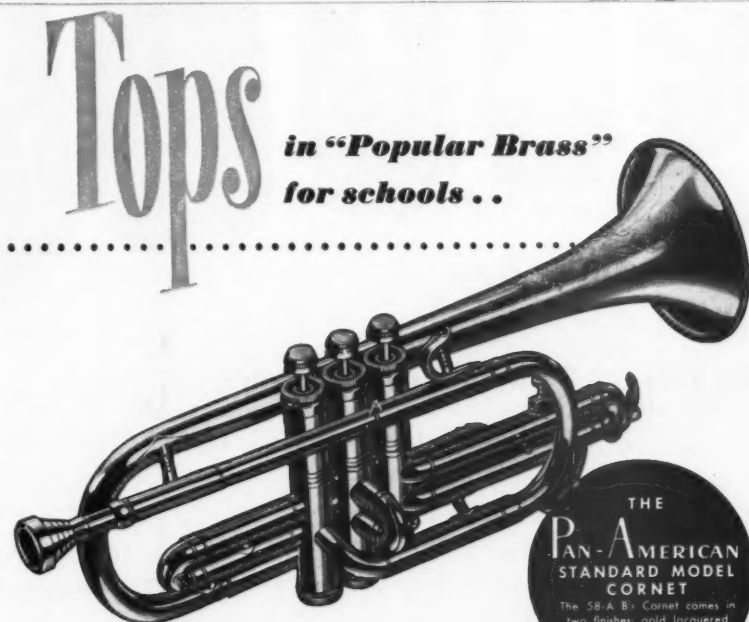
The *SCHOOL MUSICIAN* will report the progress of the filming of this picture each month until it is

completed and released. The publisher will be in Hollywood during the rehearsals of the All-American High School Band to personally interview each member.

How Do You Audition?

The complete story of how you will audition for this great band will be published in the October issue of *The SCHOOL MUSICIAN*. A little inside secret though—The College Band Directors National Association members are to assist Clarence Sawhill with the tremendous audition job.

Remember . . . The *SCHOOL MUSICIAN* will keep the high school bandmen and directors informed every month on the progress of both the All-American High School Band and the great picture, "The Big Brass Band".



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23



"COMMITTEE OF TWENTY-ONE"
A Unique Booster Group at Miami Sr.
High School

Al G. Wright, Director of Music
Miami Senior High School

Situated in a large city high school and in charge of an active music department requiring large amounts of money for its activities, yet faced with a school policy which prohibited "Band Parents Organizations"; what would you have done? Here is a solution that is working extremely well in Miami, Florida. Perhaps elements of this plan might work for you in your school.

The Miami Senior High School (Florida) enrolls some 220 students in its top three grades. It is located in a city in which there are two other large high schools, each of which maintains an excellent and active music department. Thus in addition to a friendly competition for recognition and for funds, there exists no single unified community to which the school can look for support and promotion.

Further, it is the policy at Miami High, as is the case in many other large high schools in the country, to discourage the organization of special, so called "pressure groups" such as a Band Parents Club, Quarterbacks Club, Boosters Organization, and others of a similar nature. Instead, all activity is focused on the PTA which represents and works for the entire student body.

It is easy to see that a Band Par-

ents Club, in its usual form could not exist at Miami High. However, since the annual funds raised and expended by the Instrumental Music Department has averaged about \$18,000 a year over the past four or five years, and exceeded \$32,000 this past year; the Director of Music, and his Associate Director, Gladys Ditsler were confronted with the problem of developing some sort of organized activity among the parents of the students in their organizations, in order to procure these funds.

What is felt to be a unique solution of the problem is presented here with the realization that it very probably will not work in its entirety in any other school, large or small, but with the feeling that possibly some elements of it might suggest some other solutions to the reader. From time to time during the past years the Director found it necessary to call the parents of the Band, Orchestra, and Majorette students together for the purpose of discussing proposed trips and other projects requiring financing not covered by school tax monies.

Invariably each meeting concluded by the parents approving the items submitted together with the appointment of a working or liaison committee to carry out the details of the project in cooperation with the director.

Over a period of several years this committee plan of work has evolved itself to the point where the parents have adopted a document known as "Resolutions of Operation" which establishes a group known as the "Committee of 21". This committee is elected by the entire group of parents at the beginning of each school year. It is set up so that each component organization within the Instrumental Music Department is represented according to its size and importance.

Accordingly, the committee usually looks like this:

	Parents
Concert Band, enrollment 90	9
Concert Orchestra, enrollment 70	6
Stingaree (2nd) Band, enrollment 60-80	2
Stingaree Orch. (2nd), enrollment 30-50	2
Majorette groups, enrollment 90-110	2
	<hr/> 21

A unique provision in the membership of this committee is that a "parent" consists of either or both parents in a family. This doubles the assurance of at least one being in attendance at a meeting. If both should attend there is but one vote between them.

The "Committee of 21" elects its own Chairman. In keeping with school policy, this chairman holds membership on the PTA executive

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board. In turn, the PTA President or her delegate holds membership on the "Committee of 21". Thus a pleasant liaison is maintained between the music parents and the PTA.

The "Committee of 21" operates as an executive committee. Meetings are held with the Director and/or Associate Director whenever necessary—usually about once a month.

During these meetings projects are discussed, approved, or worked out in detail, depending upon the phase of development it has reached. After a project has been accepted and worked out in fairly complete detail it is presented to a meeting of the entire group of parents for discussion, acceptance, or rejection. Because of the wide base of representation of the several organizations on the "Committee of 21," projects are usually accepted by the parents as a whole.

Due to this form of organization, which works on a project basis, an annual budget is not set up. Instead, funds are raised as they are needed for a particular project in a concentrated drive of short duration rather than by a number of effort consuming cake sales, pot luck suppers, and similar activities scattered over a considerable length of time.

During the 1952-53 school year this plan raised \$13,500 to send the Miami High Concert Band and Majorettes to Chicago where they participated in the Mid-west National Band Clinic. At the present time* the "Committee of 21" is working up two projects to presents to the parents as a whole. One is to send the Concert Orchestra to the Southern Music Educators Conference in Chattanooga in April, 1953 should an invitation be forthcoming. The other is to send the "Million Dollar" Marching Band and Dancing Major-ettes to Chicago to present a musical extravaganza and concert at the Chicago Tribune's "Chicagoland Music Festival" in August of 1953 at the invitation of Phil Maxwell.

The Miami High parents feel that they have developed an arrangement which peculiarly suits their situation—one which enables them to most efficiently work for their youngsters. They feel that these are some of the advantages of their plan:

- 1) Development and working out of details of a project by a small and representative group, eliminating much of the wrangling that often arises in larger meetings.
- 2) Supervision of the parents activities by the Director with a minimum of time expended. And it must be agreed by directors everywhere that to be successful, a parents group must be supervised by the director in order that the activities of the group be in harmony with the policies and procedures of the school.
- 3) Because of the representative nature of the "Committee of 21," all phases of the Instrumental Music program are emphasized according to their enrollment and needs. For at Miami High it is believed that the only good music program is

*Fall of 1952.

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- 5) Harmony and cooperation is achieved and maintained with the school PTA.

Editor's Note: We hope you like this new Clinical Column, "Progressive Parents Programs." Different Band Directors, representative of a cross section of the United States will write about their Music Boosters Clubs. Constitutions and By-Laws of many of these groups will be published. Perhaps you will learn of new ideas to raise money for those new uniforms or instruments. Study this column each month.

Mid-West National Band Clinic to Top Last Year

(Starts on Page 26)

Drum Majoring, a special Instrument Repair Clinic, a style show of Band Uniforms, and a Superintendents' and Principals' Clinic. 7:30 P.M.—The VanderCook College of Music Concert Band will present the very finest and latest of all published music.

Saturday, December 13, 1952

9:00-11:00—By popular request, the 1952 invitation was again extended to the sensational Brownsville, Texas, High School Band that took the Convention by storm just two years ago.

11:00-12:45—The championship Wisconsin Rapids High School Band. 1:00-2:15—Grand Finale Luncheon in the Bal Tabarin of the Sherman Hotel.

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Slingerland Announces New Drum Head Package

(Starts on Page 8)

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